

# THE DRAMA.

A NEW DEPARTMENT, ...

DEVOTED TO

... PLAYS and PLAYERS.



Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXIV.—NO. 20.

NEW YORK, WEDNESDAY, MAY 19, 1897.

WHOLE NO. 898.



Photo by Pach Bros., New York.

ALEXANDER LAMBERT.

# THE MUSICAL COURIER.

## New York.

### LAMPERTI,

Maestro of Marcella Sembrich, Helene Hasreiter, Stagno, Bellincioni, Harris, Zagury, &c. Sedanstrasse 20, Dresden.

### MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI. New York, 138 Fifth Avenue; Philadelphia, 408 South 18th Street. Summer Residence: Dresden, Germany.

"Mrs. Ratcliffe Caperton is my only representative, and I advise all pupils desiring to study with me to be prepared by her." Dresden, Sedanstrasse 17. G. B. LAMPERTI.

### ALBERTO LAURENCE,

155 East 18th Street New York. Instruction in SINGING and the Higher Branches of Vocal and Dramatic Art.

### WM. H. RIEGER,

TENOR-ORATORIO AND CONCERT. 18 East 22d Street, New York.

### HENRY T. FLECK,

Conductor Harlem Philharmonic Society of the City of New York. Address: 100 West 125th Street, New York.

### HERBERT WITHERSPOON,

Basso. Concerts and Musicales. Solo Bass Brick Church, Fifth Ave. and 37th St. Address: 102 East 57th Street, New York.

### FRIDA ASHFORTH,

Vocal Instruction. 135 East 18th Street, New York.

### MME. EMMA RODERICK,

Rapid Development and Complete Education of the Voice. 118 West 44th Street, New York.

### MR. and MRS. CARL ALVES,

Vocal Instructors. 1146 Park Avenue, near 91st Street, New York.

### MISS CAROLL BADHAM,

Vocal Instruction. Studio: 18 West 60th Street, New York.

### ADOLF GLOSE,

CONCERT PIANIST-TEACHER. 136 West 12th Street, New York.

### MAX TREUMANN,

Baritone—Concert, Oratorio and Opera. Vocal Culture. 101 West 86th Street, New York.

### EMILIO BELARI,

Professor of Singing and Perfecting the Voice. 118 West 44th Street, New York.

### GEORGE M. GREENE,

Voice Culture and Artistic Singing. Oratorio Church, Concert, Opera. Studio: 130 Fifth Ave., Mondays and Thursdays. Residence and address: 417 West 23d Street, New York.

### ROSS JUNGNIKEL,

Orchestral Conductor. Singers prepared for Oratorio, Opera and Concert. Address: 92 West 89th Street, New York.

### MR. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices. Address: 44 West 20th Street, New York.

### MR. TOM KARL,

Concert, Oratorio and Vocal Instruction. Residence—Studio: 18 West 7th Street, New York.

### CHAS. HERBERT CLARKE,

Solo Tenor South Church (Dr. Terry's) and Director of Music at Madison Avenue M. E. Church. Oratorio, Concert and Vocal Instruction. Studio, Music Hall, 57th St. and 7th Av., New York.

### M. I. SCHERHEY,

Vocal Instruction. Church—Oratorio—Concert—Opera. Formerly Director of the Scherhey Musical Conservatory in Berlin, 149 East 21st St., New York.

### MISS MARIE LOUISE TODD,

Pianist—Teacher of the Piano. Address: 324 West 57th Street, New York. "It gives me pleasure to express the high esteem in which I hold the piano playing of Miss Todd, and my confidence in her ability as a teacher of the instrument."—WM. MASON.

### MME. OGDEN CRANE,

VOICE CULTURE, ITALIAN METHOD. Studio 4, 3 East 14th Street New York.

### MISS ANNIE M. WEED,

Dramatic Soprano. Studio: Room 7, 98 Fifth Avenue, New York. Wednesdays and Saturdays. Permanent address: 438 Manhattan Avenue.

### WILLIAM J. SHEEHAN,

Basso. Oratorio, Concert, Musicales, Vocal Instruction. Director Lenox Choral Club. Studio: 356 West 23d Street, New York.

### LILLIE d'A. BERGH

SCHOOL OF SINGING, PUPILS PROMINENT EVERYWHERE. Summer Studio, PARIS, care Morgan, Harjes & Co., 31 Boulevard Haussmann. For information and prospectus address SECRETARY OF LILLIE d'A. BERGH SCHOOL, care Chickering & Sons, Fifth Ave. and 18th St., New York.

### MISS HORTENSE HIBBARD,

PIANIST AND TEACHER. PUPIL OF EMINENT MASTERS IN GERMANY. Studio: The Strathmore, 1672 Broadway, New York.

### MISS EMMA HOWSON,

Vocal Studio, 9 West 14th Street, New York. Tuesdays and Fridays.

### CARL LE VINSEN,

Vocal Instruction. Professional, Amateurs' and Teachers' Grades. 124 East 44th Street, New York.

### G. WARING STEBBINS,

Pupil of ALEXANDRE GUILLMANT. Organist Emmanuel Baptist Church, Brooklyn. Address 19 Verona Place, Brooklyn.

### MR. CHARLES LEE TRACY,

Pianoforte Instruction. Authorized teacher of the Leschetizky method. Studio: Nos. 402 and 403 Carnegie Hall.

### PAUL TIDDEN,

Pianist. 314 East 15th Street, New York. Will accept a limited number of pupils.

### GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION. Address: 70 West 95th Street, New York.

### MME. KATHARINE EVANS

VON KLENNER, Vocal Instruction. VIARDOT-GARCIA METHOD. Sole Authorized Representative in America.

Private Studio: 40 Stuyvesant Street, 10th Street and Second Avenue, New York.

### Mr and MME. TH. BJORKSTEN,

Instruction in Singing. 69 West 54th Street New York.

### HUBERT ARNOLD,

Violin Virtuoso. for Concerts, Recitals, &c. Limited number of pupils accepted. Address, care of Emile Levy, 141 and 143 Fifth Avenue, New York.

### Mr. and MRS. THEO. J. TOEDT,

Vocal Instruction. Home Studio: 151 East 62d Street, New York.

### GERRIT SMITH,

Organist and Conductor. Studio: 573 Madison Avenue, cor. 56th Street; South Church, Madison Avenue, cor. 38th Street, New York.

### EMANUEL SCHMAUK,

Teacher of the Virgil Clavier Method at the Virgil Piano School, 26 & 29 W. 15th St. Residence: 1 West 87th Street, New York.

### DELAVAN HOWLAND,

Choral, Orchestral and Operatic Conductor. Can be engaged for Summer Season. Concerts or Opera. Address 38 East 10th Street, New York.

### PERRY AVERILL—Baritone.

Opera—Oratorio—Concert and Vocal Instruction. 230 West 59th Street, New York.

### CHARLES HEINROTH,

Organist Church of the Ascension. With the National Conservatory Instruction, Organ and Harmony. 12 West 11th Street, New York.

### CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of Violin Convent of the Sacred Heart. Address: 271 11th Ave., near 173d St., New York.

### ORTON BRADLEY,

CONDUCTOR AND SOLO PIANIST. Pupils received for Piano or Oratorio and Operatic repertoire. For terms, &c., address 220 West 59th Street, New York.

### AD. NEUENDORFF,

Musical Director. Permanent address: Steinway Hall, 109 East 14th St., New York City.

### MME. VON FEILITZSCH,

Vocal Instruction, 119 West 41st St., New York.

### A. FARINI,

Vocal Studio, 23 Irving Place, New York. Reception hours: 2 to 4 P. M.

### E. A. PARSONS,

Pianist and Composer, Knickerbocker Building, Broadway and 38th Street, New York.

### FELIX JAEGER,

Conductor of Opera, Concert and Oratorio. VOCAL INSTRUCTION. Studio: 112 East 18th Street, New York.

### THE NEW YORK INSTITUTE FOR VIOLIN PLAYING

AND SCHOOL FOR PIANO AND VOCAL CULTURE. 230 East 62d Street.

Complete musical education given to students, from the beginning to the highest perfection.

F. & H. CARRI, Directors.

### MISS ADELINA HIBBARD,

VOCALIST AND TEACHER OF SINGING. FRENCH AND ITALIAN METHODS. Studio: The Strathmore, 1672 Broadway, New York.

### DR. CARL MARTIN,

BASSO. Concert, Oratorio and Vocal Instruction. Studio, 15 East 17th Street, New York.

### MR. TOWNSEND H. FELLOWS,

American Baritone. Oratorio, Concert and Song Recitals. Studio: 401 Carnegie Hall, New York.

### ADELINA MURIO-CELLI,

VOCAL INSTRUCTION. Teacher of the Eminent Artists EMMA JUCH and MARIE ENGLE. 18 Irving Place, New York.

### VICTOR HARRIS,

Vocal Training and the Art of Singing. Studio: The Alpine, 55 West 33d Street, New York.

### MME. MARGHERITA TEALDI,

Highest Voice Culture. Room 307 Abbey Building, Broadway and 38th Street, New York.

### FRANCIS FISCHER POWERS,

BARITONE. Resumes Instruction October 25. Studio: Carnegie Music Hall, New York.

### CONRAD BEHRENS,

Opera, Oratorio, Concert, Vocal Instruction. 687 Lexington Avenue, New York.

### EDMUND J. MYER,

Vocal Instruction. Teacher, Author and Lecturer on important vocal topics. Send for Circular. 22 East 23d Street, New York City.

### HENRY SCHRADIECK'S

Violin School. Violin, Piano, Theory and Ensemble Playing. Residence and Studio: 535 Washington Avenue, Brooklyn, N. Y.

### HARRIET VICTORINE WETMORE,

Pupil of the celebrated MME. FLORENZA d'ARONA. Oratorio and Concert Soprano—Instruction. 256 West 71st Street, New York.

### HERBERT WILBER GREENE,

Vocal Instruction. Studio: 19 East 14th Street, New York. University Connection: Metropolitan College of Music.

### MISS GRACE GREGORY,

SALON SINGER. will receive pupils from 9 till 1. Recommended by Monsieur J. Bouhy, of Paris; for the past two years his pupil and assistant. Address: 421 West 57th Street, New York City.

### J. PIZZARELLO,

Concert Pianist. With the National Conservatory. For particulars address 46 West 36th Street, New York.

### GEORGE FLEMING,

Baritone, Concert and Oratorio. 100 West 125th Street, New York.

### FRANK HERBERT TUBBS

Voice Culture and Singing. 121 West 42d Street, New York.

### SIEGMUND DEUTSCH,

Prepares professional violinists according to JACQUES DONT method. Formerly with Boston Symphony and Theodore Thomas orchestras. Studio: 53 East 58th Street, New York. String Orchestral Class meets Mondays at 8 P. M.

### ENRICO DUZENSI,

Opera Tenor. Will accept pupils for voice culture. Good voices cultivated per contract. 145 East 83d Street, near Lexington Avenue.

### PAOLO GALICO,

Pianist. Pupils accepted. Studio: Monroe Building, Room 15. 11 East 56th Street, New York City.

### GEORGE SWEET,

OPERA, ORATORIO, CONCERT. 487 5th Avenue, New York.

### International College of Music.

The eminent violinist ED. MOLLENHAUER, Director. Mr. Peroli and Miss Clairmont, Piano. Dr. Cortesi, Singing. W. F. T. Mollenhauer, Violin and Harmony. Hans Dreher, Painting. RAPID PROGRESS GUARANTEED. 1668 Lexington Avenue, NEW YORK.

### MARIE PARCELLO,

Contralto. Vocal Instruction Carnegie Hall, Tuesdays, Thursdays and Saturdays. Studio 605.

### SERRANO'S VOCAL INSTITUTE,

323 East 14th Street, New York.

Conducted by EMILIA BENIC DE SERRANO and CARLOS A. DE SERRANO.

Opera, Concert and Oratorio; also Piano Instruction.

### FLORENCE BUCKINGHAM

Accompanist. JOYCE, 42 West 17th Street, New York.

### MISS ALICE GARRIGUE,

VOCAL INSTRUCTION, 3 East 41st Street, New York.

### A. VICTOR BENHAM,

Piano, Harmony, Composition, &c. 42 West 119th Street, New York.

### RICHARD T. PERCY,

Concert Organist and Accompanist. Organ lessons at Marble Collegiate Church, corner 5th Avenue and 29th Street. Studio: 1402 Broadway, New York.

### MR. LEO. KOFLER,

Voice Culture. Organist and Choirmaster St. Paul's Chapel, Trinity Parish, New York. Author of "The Art of Breathing." Address by mail 25 Vesey Street.

### MISS NORA MAYNARD GREEN,

Vocal Teacher. Studio: 420 Fifth Avenue, New York. Summer Studio: 3 rue Chateaubriand (Champs Elysees), Paris.

### Miss ALICE JANE ROBERTS,

Pianist. Pupil of Herr Moritz Moszkowski, of Berlin, and specially recommended by him. Instruction. 500 Union Place, Elmira, N. Y.

### ALBERT GERARD-THIERS,

Tenor, Oratorio and Concert—Voice Production. Studio: 640 Lexington Avenue, New York.

### MME. CORTADA,

Vocal and Instrumental Instruction. Accompanist. 106 Decatur Street, Brooklyn, N. Y.

### KATE PERCY DOUGLAS,

Soprano. Concert, Church, Oratorio. Vocal Instruction. 157 East 46th Street, New York.

### RICCARDO RICCI,

Opera, Oratorio, Concert—Instruction. Studio: 49 West 35th Street, New York City.

### J. ELTON HOLE,

Tenor, Vocal Instructor Convent St. Elizabeth. Tone Production and Singing. Mondays and Thursdays. 12 East 116th Street, New York.

### MR. TORREY T. HULL,

Basso, Pupil of MME. d'ARONA. Concert and Oratorio. Vocal Instruction. Address: 228 West 43d Street, New York.

### ROMUALDO SAPIO,

(Late Conductor to Mme. Adelina Patti, Abbey & Grau Opera Co.). Vocal Instruction. For terms, &c., address: Hotel Savoy, 59th St. and Fifth Ave., New York.

### F. W. RIESBERG,

Solo Pianist and Accompanist. Instruction—Piano, Organ—Harmony. Studio: 9 West 21st Street, New York. With the New York College of Music.

### SIGNOR GIUSEPPE DEL PUENTE,

The Baritone. Opera and Concerts. Vocal School: Northeast corner 16th and Chestnut Streets, Phila., Pa.

### FANNIE RICHTER,

Concert Pianiste, 54 West 37th Street, New York.

### MARY E. SCOTT, Soprano and Pianist.

DORA B. SCOTT, Contralto. Concerts, Musicales, Receptions. Pupils accepted. 321 West 45th Street, New York.

### MISS HELEN LATHROP, Soprano.

MISS ELISE LATHROP, Pianiste. Concerts—Musicales. Limited number of pupils accepted. 43 East 59th Street, New York.

### MME. LUISA CAPPIANI,

123 West 39th Street, New York.

### LENA DORIA DEVINE,

Soprano, Vocal Instruction. Hardman Apartments, 138 Fifth Avenue, New York. "Miss Lena Devine is capable of teaching the art of singing, having practically given evidence of her ability to do so. In faith, FRANCESCO LAMPERTI." NICE, March 25, 1899.

### MISS M. LOUISE MUNDELL,

Teacher of the Voice—Italian School. Studio: 77 New York Avenue, Brooklyn, N. Y.

### MR. and MRS. CHARLES A. RICE,

Tenor and Contralto. Oratorio, Concerts and Vocal Culture. 221 East 19th Street, New York.

### WALTER H. McILROY,

Tenor. Oratorio, Concert, Salon. Brooklyn: 583 Madison Street. New York: Care THE MUSICAL COURIER.

### ABBIE CLARKSON TOTTEN,

Soprano Soloist. Concerts, Church, Musicales—Piano and Vocal Instruction. 228 West 24th Street, New York. MONDAYS AT STATEN ISLAND.



**MACKENZIE GORDON,**  
Tenor.  
Oratorio, Concert and Musicals.  
Address: 62 West 35th Street, New York City

**WALTER HENRY HALL,**  
Conductor Oratorio Club, Brooklyn, N. Y.  
Organist and Choirmaster St. James' Church,  
New York; St. Ann's Church, Brooklyn Heights.  
For terms for conducting address St. James'  
Church, Madison Ave. and 71st St., New York.

**MRS. ELIZABETH CHURCHILL MAYER,**  
Specially recommended by William Shakespeare,  
London.  
**VOCAL CULTURE.**  
3 East 41st Street, New York.

**CARL FIQUÉ,**  
Teacher of  
Pianoforte, Harmony and Composition.  
472 Lafayette Avenue, Brooklyn.

**ARTHUR WHITING,**  
Teacher of the Pianoforte and Concert  
Pianist.  
Steinway Hall, New York.

**LAURA CRAWFORD,**  
Accompanist—Piano Instruction.  
40 West 93d Street, New York.

**HOWARD BROCKWAY,**  
Composer-Pianist.  
Pupils received in Composition, Harmony, Piano  
and Song Interpretation.  
Studio: 817-818 Carnegie Hall, New York.

**ELLA A. WHEELER,**  
Soprano.  
Concert, Oratorio, Church—Vocal Instruction.  
Studio-Residence: 18 West 75th Street, New York.  
Pupil of and indorsed by Strigilia.

**ARTHUR D. WOODRUFF,**  
Conductor and Teacher of Singing.  
STUDIOS: "The Commonwealth,"  
East Orange, N. J.  
Mondays and Thursdays

**MRS. HARCOURT BULL,**  
Pianist.  
Pianoforte Instruction.  
118 West 84th Street, New York.

**EUGENE CLARKE,**  
Vocal Culture and Artistic Singing.  
234 West 42d Street, New York.

**J. FRANK LEVE,**  
Piano Instruction.  
54 East 89th Street, New York.

**GEORGE LEON MOORE,**  
Tenor.  
Oratorio and Concert.  
130 West 41st Street, New York.

**ANGELO DE PROSSE,**  
Piano—Harmony—Sight Reading.  
Coaching Singers for Oratorio, Opera and Concert  
work. Studio, Room 1301, 136 Fifth Avenue,  
(Tuesdays and Fridays.) New York.

**GWILYM MILES,**  
Baritone.  
Concert and Oratorio.  
250 West 122d Street, New York.

**MISS EMMA THURSBY**  
will receive a limited number of pupils.  
Vocal Studio: 605 Carnegie Hall, New York.  
Receiving days at studio Monday and Wednesday,  
10 to 12. Residence: 34 Gramercy Park.

**WILLIAM OTIS BREWSTER,**  
Piano, Organ and Composition.  
Studio: "The Chelsea," 222 West 23d St., New York.

**FRANK DOWNEY,**  
Baritone.  
Available for Concert and Oratorio. Special at-  
tention to Voice Placing and Style. Accompanist.  
Studio: 529 Fulton Street, Brooklyn.  
New York: care MUSICAL COURIER.

**SANDFORD LATHAM NORCOTT,**  
(Graduate of the Leipzig Conservatory of Music.)  
Teacher of Piano, Organ, Harmony.  
Private pupil of Louis Plaidy two years.  
20 East 11th Street, New York.

**MRS. CLARA A. KORN,**  
Teacher of Theoretical Branches.  
Applications for tuition must be made by mail.  
Personal interviews Wednesdays, after 3 P. M.  
Studio: 49 Fifth Avenue, New York.

## Boston.

**CLARA E. MUNGER,**  
Teacher of Singing.  
2A Park Street, Boston.

**H. G. TUCKER,**  
Pianist.  
Chickering Building, 155 Tremont St., Boston.

**MISS LAURA WEBSTER,**  
Violoncellist.  
For Concerts and Musicals address  
Pierce Building, Boston.

**MYRON W. WHITNEY,**  
Bass—Concert and Oratorio.  
Vocal Instruction.  
162 Boylston Street, Boston.

**MR. ARTHUR BERESFORD,**  
BASSO—Concert, Oratorio.  
21 Music Hall, Boston.

**LILLIAN SHATTUCK,**  
Teacher of Violin,  
**ANNE GILBRETH CROSS,**  
Teacher of Piano,  
Pierce Building, Copley Square, Boston.

**THOMAS TAPPER,**  
Steinert Hall,  
100 Boylston Street, Boston, Mass.

**MME. GERTRUDE FRANKLIN,**  
Vocal Instruction.  
149A Tremont Street, Boston.

**HOMER A. NORRIS,**  
Harmony, Counterpoint and Composition.  
French School.  
Pierce Building, Boston.

**MRS. L. P. MORRILL,**  
Vocal School of Music.  
The Oxford, Boston.

**CHARLES ALBION CLARK,**  
Teacher of Piano, Organ and Harmony.  
149A Tremont Street, Boston.

**MR. & MRS. H. CARLETON SLACK,**  
Lyric Soprano. Bass-Baritone.  
Recitals—Chamber Concerts—Society Musicals.  
Studio: 131 Tremont Street, Boston.

**ANNA MILLER WOOD,**  
Contralto First Church.  
Teacher of Singing—Concerts, Recitals.  
105 Huntington Avenue, Boston.

**CLARENCE E. HAY,**  
Teacher of Singing.  
134 Tremont Street, Room 1, Boston.

**F. W. WODELL,**  
Baritone—Oratorio, and Concert.  
Vocal Instruction.  
Pierce Building, Copley Square, Boston.

**MRS. ETTA EDWARDS,**  
Delle Sedie { Versin Sound System,  
Vocal Art. { French Language.  
400 Columbus Avenue, Boston.

**VAN VEACHTON ROGERS,**  
Harpist.  
7 Park Square,  
Daudelin School of Music, Boston.

**MISS AAGOT LUNDE,**  
Contralto.  
Concert, Oratorio and Vocal Instruction.  
911 Boylston Street, Boston.

**CHARLES L. CAPEN,**  
Teacher of Pianoforte, Organ, Harmony  
and Counterpoint.  
148A Tremont Street, Boston.

**ELIOT HUBBARD,**  
Tenor.  
Oratorio, Concerts, Recitals.  
Pierce Building, Copley Square, Boston.

**MR. AND MRS. RICHARD BLACKMORE, JR.,**  
Dramatic Soprano—Tenor Robusto.  
Recitals, Concerts, Oratorio. Teachers of Singing.  
300 Huntington Avenue, Boston.

**COPLEY SQUARE SCHOOL OF MUSIC,**  
Katharine Frances Barnard, Principal,  
Pierce Building, Copley Square, Boston.

**MR. IVAN MORAWSKI,**  
LESSONS IN SINGING.  
162 Boylston Street, Boston.

## Paris.

COMPRENEZ BIEN QUE CHAQUE FOIS  
QUE L'ATTENTION DES LECTEURS EST  
APPELEE SUR VOUS AU MOYEN D'UNE  
ANNONCE, CELA VOUS PREPARE UNE RE-  
SERVE D'ELEVES POUR L'AVENIR.

**MARIE ROZE,**  
Complete artistic preparation—French,  
English, Italian. Pose of Voice, Gesture,  
Répertoire.  
THEATRE FOR PRACTICE.  
Hearings in costume before artists, press  
and managers.  
64 rue de la Victoire, Paris.

**COLONEL HENRY MAPLESON,**  
Director Société Internationale de Musique.  
Manager and Agent for Opera and Concert Artists.  
Advice and every information for students.  
COLONEL MAPLESON,  
157 Faubourg St. Honoré, Paris.  
Cable address: "Impresario, Paris."

**PAUL LHERIE,**  
The Celebrated Baritone.  
Opéra Comique. Italian Opera. Teaching in  
National Conservatoire, Paris.  
PROFESSEUR DE CHANT.  
Italian and French Methods.  
69 rue de Douai, Paris.

**MADAME TERESA TOSTI,**  
Concert Singer.  
Special method of Voice Training after the physi-  
cal rules of the Theory Helmholtz. German Lieder.  
Preparation for Concert and Opera.  
40 rue de l'Université, Paris.

**P. MARCEL,**  
Professeur de Chant.  
14 rue de Rome, Paris, France.

Tous les mois, auditions publiques d'élèves con-  
sacrées aux grands compositeurs, qui eux-mêmes  
viennent accompagner leurs œuvres.

**RUDOLF PANZER,**  
Pianist and Composer.  
Formerly Principal Professor  
Scharwenka Conservatory.  
Specialty: Preparation for Concert Playing. In-  
terpretation Beethoven, Schumann, Brahms, &c.  
Speaks English, French and German.  
40 rue de l'Université, Paris.

**M. FIDÈLE KOENIG,**  
CHEF DE CHANT—GRAND OPERA.  
PROFESSEUR DE CHANT.  
54 rue de Ponthieu, Paris.

**Mme. ARTOT DE PADILLA,**  
(DESIRÉE ARTOT),  
39 rue de Prony, PARIS.

**M. DUBULLE,**  
Professeur de Chant,  
85 Rue d'Amsterdam, PARIS.  
Eighteen years Grand Opéra, Paris.  
French and Italian School. Mise-en-Scène.

**SCHOOL AND HOME FOR GIRLS,**  
Paris.  
MADAME TH. SALOMÉ,  
30 rue du Vieux, Abreuvoir, St Germain-en-Laye.  
Complete Courses—Musical, Educational, Soli-  
fège, Theory of Music, Reading in all keys, Musical  
Dictation, Transposition, Harmony, Piano, Accom-  
paniment and Ensemble Music. Violin, Singing,  
Talks on Music.  
From kindergarten to high school grades of in-  
struction. Diplomas and certificates given. None  
but graduate professors. French, English, German.  
Drawing, Dancing, Cutting Out. French sounds  
and conversation parlor. Accommodation for a  
few parents.

**WHERE TO STAY IN PARIS!**  
5 rue Clement Marot. **MME. TALGUEN.**  
American comfort guaranteed the year round.  
Not a stopping place, but a Home. Bells, Elevator,  
Bathrooms, Light.

8 BOULEVARD EMILE AUGIER, PASSY, PARIS.  
All Modern Improvements and Comfort.  
French taught. French conversation every evening.  
**Mme. FRANK.**

**PARIS CONSERVATOIRE.**  
White Plains, N. Y.  
This Conservatoire is the only one in America  
conducted on the plan of the Conservatoire of Paris.  
The language spoken will be French, and taught  
gratis the first three months. Violin, Piano, Sing-  
ing, Declamation, Opera, &c.—everything neces-  
sary for an artist's career thoroughly taught.  
Facilities for engagements abroad or in America  
for graduates. One Free Scholarship in each de-  
partment. Competitive examinations twice a year  
in presence of a jury of experienced artists.  
Resident pupils taken. For terms, &c. address  
**Mrs. WESLEY M. CARPENTER,**  
White Plains, N. Y.

**M. GEORGES HESSE,**  
School of Piano.  
Maison-Musicale, 35 rue des Petits-Champs, Paris.  
Musical Dictation and Harmony Exercises daily.  
Frequent Public Auditions.

**EUGENE GIGOUT,**  
Organist of St. Augustin, Paris.  
ORGAN SCHOOL.  
FOUNDED IN 1885. 68bis rue Joffroy.  
Study of the Masters—ancient and modern.  
Grand Cavallé-Coll Organ for use of students.  
Lessons in class or separately Oct. 1 to Aug. 1.

**MONSIEUR HENRI FALCKE,**  
PIANIST.  
Lessons in Piano Playing and Theory. M. Falcke  
speaks English, German and Spanish. Address,  
105 avenue Victor Hugo, Paris.

**MRS. FRANCES GRAHAM,**  
Contralto—three octaves.  
Late with Carl Rosa Opera Co.  
Opera, Concert, Oratorio, English, French and  
Italian.  
Address care THE MUSICAL COURIER.

**MESDEMOISELLES VERSIN,**  
Inventors of the  
Phono-Rhythmique Method  
for French Pronunciation.  
For circulars and cards address  
8 Boulevard Flandrin, PARIS, FRANCE.

**DELLE SEDIE, Paris.**  
Pure Italian method. Complete course. Stage  
practice. Voice, lyric declamation, languages,  
solfège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Petersburg.

**MADAME CLARICE ZISKA,**  
Pupil of Frescolini, Mercadante, Thalberg,  
Prima Donna of the Italian Opera,  
Prepares for Oratorio, Opera, Concert, in Italian,  
English, French, Spanish.  
34 place St. Georges, Paris.

**MME. EM. AMBRE-BOUCHERE,**  
School for Singing.  
Voice Placing, Declamation, Mise-en-  
scène. Private Lessons, Classes.  
PUBLIC CONCERTS EVERY MONTH.  
74 rue Blanche, Paris.

**MADAME RENÉE RICHARD,**  
First Contralto, Grand Opéra, Paris.  
School of Singing—Theatre in Studio.  
Stage Action, Complete Répertoire, Operas,  
Oratorios, Concerts.  
(Parc Monceau.) 63 rue de Prony, Paris.

**M. EMILE BERTIN,**  
Stage Practice  
in regular cast. Opéra and Opéra Comique.  
41 rue des Martyrs, Paris.

**Madame BERTRAM,**  
VOICE PLACEMENT AND REPARATION  
A SPECIALTY.  
ITALIAN METHOD.  
121 avenue de Wagram, PARIS.

**JULIANI,**  
FRENCH AND ITALIAN OPERA.  
Mise-en-scène. Complete Répertoire.  
THEATRE IN STUDIO.  
1184 rue de Milan, Paris.

**Mlle. JENNY HOWE,**  
de l'Opéra.  
Method Garcia—French, Italian.  
(Not more than two pupils in a class.)  
24 rue de Vintimille, PARIS.

**M. MANOURY,**  
Professor de Chant.  
Private Lessons—Class Exercise—Acting.  
13 rue Washington, Paris.  
Near Arc de Triomphe.

**MADAME DE LA GRANGE,**  
—PARIS.  
Italian Method.  
Pupil of Bordogne, Lamperti, Rossini, in  
THE ART OF SINGING.  
62 RUE CONDORCET.

**M. ADOLPHE BEER,**  
PROFESSEUR DE CHANT.  
28 rue Duperré, PARIS.

**SPECIALTIES:**  
Good Emission. Conservation of the  
Voice. Articulation and Phrasing.  
Large and Noble Style.

**MME. EUGENIE PAPPENHEIM,**  
The Celebrated Prima Donna.  
Vocal Instruction—Opera, Concert and Oratorio.  
The Strathmore.  
Broadway and 52d Street, New York.

**METROPOLITAN COLLEGE OF MUSIC**  
OF THE UNIVERSITY OF THE STATE OF NEW YORK.  
**DUDLEY BUCK,** President.  
**HARRY ROWE SHELLEY,** Theory.  
**HERBERT WILBER GREENE,**  
Principal Voice Department  
**ALBERT ROSS PARSONS,**  
Principal Pianoforte Department.  
**KATE S. CHITTENDEN,**  
Principal Synthetic Department.  
**R. HUNTINGTON WOODMAN,**  
Principal Organ Department.  
**LOUIS SCHMIDT,** Principal Violin Department.  
Residence Department for pupils from a distance.  
Send for Catalogue and Prospectus of  
**JOHN C. GRIGGS,** SUMMER SESSION.  
Musical Director and Sec'y.; M. E. PALMER, Treas.

**THE . . . . . OPEN ALL SUMMER. . . . .**  
**VIRGIL**  
**PIANO**  
**SCHOOL**  
Scholars can enter at any time, and  
arrangements for a special course  
can be made with the . . .  
DIRECTOR, **MRS. A. K. VIRGIL,**  
29 WEST 15TH ST., NEW YORK.

## Faelten Pianoforte School.

**CARL FAELTEN, Director.**

The courses of this new school provide instruction  
in everything that forms an essential part of a  
musical education.

Special training for teachers.  
Separate courses for professionals and non-professionals.  
Limited in size. High in standard.

FIRST REGULAR SESSION OPENS TUESDAY, SEPTEMBER 14, 1897.  
Prospectus mailed free on application.

**STEINERT HALL, Boston, Mass.**



OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

# CHICKERING PIANOS

**CHICKERING  
& SONS,**

**791 Tremont Street,  
BOSTON.**

## Chicago.

### J. H. KOWALSKI,

CELEBRATED VOCAL STUDIO,  
Suite 54 and 55, Kimball Hall,  
CHICAGO, ILL.

### MAX BENDIX,

VIOLINIST,

801 Steinway Hall,  
CHICAGO, ILL.

### HESS-BURR,

SCHOOL OF MUSIC.

JOHANNA HESS-BURR. LOUISA HESS-FUCH.  
2036 Indiana Avenue,  
Chicago, ILL.

### Mme. RAGNA LINNÉ,

MARCHESI METHOD.

ORATORIO—CONCERT—SONG RECITAL.  
Limited number of pupils accepted.  
Kimball Hall, Wabash Avenue,  
CHICAGO, ILL.

### HERMAN L. WALKER,

Pupil of SHAKESPEARE and SBRIGLIA.

TENOR.

Concert, Oratorio, Song Recitals.  
Chicago Conservatory, Auditorium Building,  
CHICAGO, ILL.

### FRANK T. BAIRD,

THE ART OF SINGING.

3½ Monroe Street, CHICAGO, ILL.

ESTABLISHED 1867.

## Chicago Musical College.

Central Music Hall, Chicago, Ill.  
Dr. F. ZIEGFELD, President.  
DR. F. ZIEGFELD,  
LOUIS FALK,  
HANS VON SCHILLER,  
WILLIAM CASTLE,  
BERNHARD LISTEMANN,  
Musical Directors.  
Catalogue giving full information mailed free upon application.

### Elodoro de Campi

Voices  
trained for  
all artistic  
purposes.

School of  
English and  
Italian  
Opera.

Steinway Hall  
Building,  
Suite 908.

CHICAGO, ILL.

## Chicago.

### THEODORE SPIERING,

VIOLINIST.

1105 Steinway Hall,  
CHICAGO, ILL.

SIXTEENTH YEAR,  
1896-1897.

Mrs. REGINA WATSON'S

SCHOOL

FOR THE  
HIGHER ART OF PIANO PLAYING.  
297 Indiana Street, CHICAGO, ILL.

A. J. GOODRICH,  
Theorist.

Lock Box 974, Chicago.

Author of "Goodrich's Analytical Harmony."  
"Complete Musical Analysis,"  
"Music as a Language," &c., &c.

Personal or correspondence lessons in Harmony,  
Composition, Orchestration, Analysis and Theory  
of Interpretation.

ANNA WEISS,

Late of Vienna Conservatory,  
Concert Pianist and Teacher.  
Suite 905 Steinway Hall, Chicago, Ill.

### Genevra Johnstone Bishop,

... SOPRANO,

Oratorio, Concerts and Recitals,

Residence: CHICAGO BEACH HOTEL, Chicago, Ill.

Address all communications to

KIRBY CHAMBERLAIN PARDEE, Manager.

504 Pullman Building, Adams St., Chicago, Ill.

### FANNY LOSEY,

VIOLINIST,

713 FULLERTON AVENUE, CHICAGO, ILL.

### HANS VON SCHILLER,

CONCERT PIANIST.

Member Board of Musical Directors CHICAGO

MUSICAL COLLEGE.

For terms and dates, address

CARE OF CHICAGO MUSICAL COLLEGE,

Central Music Hall, Chicago.

### Chicago Conservatory of Music.

SAMUEL KAYZER, Director.

Auditorium Building, Chicago, Ill.

SEND FOR CATALOGUE.

MUSICAL DIRECTORS.

WILLIAM H. SHERWOOD, Piano.

LEOPOLD GODOWSKY, Piano.

ARTURO MARESCALCHI, Vocal.

CLARENCE EDDY, Organ.

S. E. JACOBSON, Violin.

FREDERIC GRANT GLEASON, Harmony, &c.

## NEW YORK.—Continued.

### W. THEODORE VAN YORX,

Tenor.

Concerts and Oratorio. Vocal Instruction,  
6 East 17th Street, New York City.

### REGNAR KIDDÉ,

Baritone.

Concerts, Musicales.  
Vocal Instruction, Monday, Wednesday, Thursday,  
Saturday, 136 Fifth Avenue, New York.

### WILL C. MACFARLANE,

Concert Organist.

Organ Recitals, Instruction in Organ Playing and  
Musical Theory.  
Address All Souls' Church,  
Madison Avenue and 66th Street, New York City.

### Mr. J. C. WOLOFF,

Vocal Instruction.

Address: 142 East 80th Street, New York.

### Mrs. ALEX. RIHM

(Mezzo Soprano). Voice Culture.

Mr. ALEX. RIHM,  
Teacher of Piano and Accompanist.  
Studio: 286 South 5th Street, Brooklyn, N. Y.

### PRESBYTERIAN BUILDING

ASSEMBLY HALL,  
No. 136 Fifth Avenue, cor. 30th Street, New York.  
Centrally Located. Fine Organ. Handsomely  
Equipped. This desirable hall is available for  
Recitals, Concerts, Readings, Lectures, &c. Seating  
Capacity, 550. Open for Inspection from 9 A. M.  
until 6 P. M. For particulars apply to  
HORACE S. ELY & CO., Agents,  
64 Cedar St. and 27 West 30th St., or on premises.

### LOUISE VESCELIUS SHELTON,

Soprano.

Concerts and Musicales. Voice Development.  
7 West 45th Street, New York.

## Chicago.

### VICTOR HEINZE, CONCERT PIANIST

and TEACHER of the PIANO-FORTE.  
Formerly principal teacher of the musical de-  
partment of the Royal Normal School at  
Schweidnitz, in Germany. Piano instruction  
by the application of the celebrated method  
of Prof. Leschetizky, with whom Mr. Heinze  
studied. The Heinze Trio is open for engagements.  
Address to VICTOR HEINZE,  
Studio 1004 Steinway Hall, CHICAGO, ILL.

### JULIA OFFICER,

Concert Pianist, Teacher and Accompanist,  
Newberry Hotel, 225 Dearborn St.,  
Chicago, Ill.

### MARY WOOD CHASE,

Concert Pianist.

For terms, dates, &c., address  
1008 Steinway Hall, Chicago, Ill.

### MR. AND MRS. BICKNELL YOUNG,

Lecture recitals on Opera, its Origin and Develop-  
ment; illustrated by vocal examples from the  
earliest epoch. 67 Kimball Hall, Chicago, Ill.

### CONSTANCE LOCKE-VALISI,

CONCERT ACCOMPANIST,

RESIDENCE: 96 EAST 42D PLACE.

Address KIRBY CHAMBERLAIN PARDEE,  
Manager, 504 Pullman Building, Adams St.,  
Chicago, Ill.

### GOTTSCHALK

LYRIC SCHOOL,

INCORPORATED.

MUSICAL AND DRAMATIC ART.

L. GASTON GOTTSCHALK, Director.

Isabella Building,  
46 & 48 Van Buren Street, Chicago.

Catalogues sent upon application.

### AMERICAN CONSERVATORY,

Kimball Hall, 243 Wabash Ave., Chicago.

Unsurpassed advantages for the study of

Music and Dramatic Art.

Summer Normal Session, July 7 to July 31.

Normal department for training teachers.

Catalogue mailed free upon application.

JOHN J. HATTSTADT, Director.

## ETELKA GERSTER'S

VOCAL SCHOOL.

Berlin W. Germany,

Nollendorf-Platz No. 6.

## CONCERT DIRECTION MAYER

(W. ADLINGTON),

THE LEADING EUROPEAN AGENCY,

Representing the World's Greatest Artists,  
Vocal and Instrumental.

SOLE AGENT FOR M. PADEREWSKI,

224 Regent St., London, W.

A B C Code. Cables: "Last, London."

## NEW YORK.—Continued.

### MAX BENDHEIM,

Garcia-Stockhausen Methods.

Vocal Studio: 98 Fifth Avenue, New York.

### WILLIAM H. BARBER,

Concert Pianist—Instruction.

Studio: Steinway Hall,  
New York.

### LEWIS W. ARMSTRONG,

Baritone.

Voice Culture for Song and Speech.

Studio: 57 East 129th Street, New York City.

### Miss JENNY WALKER,

Coloratura Soprano.

Salon, Concert, Church. Pupils accepted. Pupil  
of Lablache. 539 Fulton Street, Wisner Studio,  
148 Stuyvesant Avenue, Brooklyn.

### SARA LAYTON WALKER,

Contralto.

Concerts, Oratorio, Musicales.

1425 Broadway, New York City.

### Mrs. WADSWORTH-VIVIAN,

Soprano.

Concerts, Oratorio, Church Musicales.

Vocal Instruction.  
New York Conservatory of Music,  
112 East 18th Street, New York.

### Dr. JOHN M. LORETZ,

Voice Culture.

Piano, Organ, Composition and Orchestration.  
308 Clermont Avenue, near DeKalb,  
Brooklyn, N. Y.

### Miss FANNY M. SPENCER,

Organ, Piano, Composition and Theory.  
Studio: 3 East 14th Street,  
Residence: "The Audubon,"  
1416 Broadway, New York.

### Mr. BRUNO S. HUHN

(Certificate Trinity College, London),  
Pianist and Accompanist.  
Studio: 312 Madison Avenue, near 43d Street,  
New York City.

### ERNST BYSTROM,

Concert Pianist,

Teacher of Piano-forte.  
Studio: 147 Warren Street, Brooklyn, N. Y.

### CARL BERNHARD,

Bass-Baritone.

Oratorio and Concert.

Vocal Studio: 157 E. 4th St., New York.  
He sings most tastefully, and, what is more,  
knows how to use his voice as well as those of his  
pupils.—GEORG HENSEL.

### ROYAL STONE SMITH,

Baritone—Vocal Instruction.

Sole authorized representative in America of the  
celebrated BOUHY Method and for the past three  
years instructor of Mme. LILLIAN BLAUVELT.  
Carnegie Hall, 57th St. and Seventh Ave.,  
New York.

### New York School of Expression.

Principals: GENEVIEVE STEBBINS,  
F. TOWNSEND SOUTHWICK.

Teachers' Course, Artistic and Popular Courses,  
embracing Vocal Culture, Aesthetic and Physical  
Culture, Elocution, Oratory, Artistic Statue Posing,  
Pantomime, Public Reading, Recitation and Dramatic  
Art. Readers and Lecturers specially  
coached for Artistic Platform Work.  
Summer Session at Asbury Park, N. J., from  
July 5 to August 14, 1897.

For circulars and other information address  
NORMAN ASTLEY, Business Manager,  
Carnegie Hall, New York.

### WALTER C. GALE,

Concert Organist.

Organ Openings and Recitals, Instruction, Organ  
Playing, Musical Theory.  
Organist Holy Trinity Church, 123d Street and  
Lenox Ave. Address: 125 West 123d St., New York.

### CHARLES JEROME COLEMAN,

Vocal Instruction.

Organist Church du Saint Esprit (French P. E.)  
Advance payment of quarter's tuition not required.  
Studio: 19 East 16th Street, New York.

### CHARLES BIGELOW FORD,

Organist.

A limited number of pupils will be received at the  
Baptist Church of the Epiphany, Madison Avenue,  
cor. 64th Street, New York.  
(Large free manual Odell Organ.)

### THOMAS F. SHANNON,

Conductor Twenty-third Regiment Band.

Concerts, Expositions, Festivals.

Estimates solicited.

Brooklyn Office: 539 Fulton Street.

New York: Care THE MUSICAL COURIER.

### MARION COUDREY,

Dramatic Contralto.

Oratorio, Concert, Musicales—Vocal Instruction.

Address: Room 405, 487 Fifth Avenue,  
New York City.

### AUGUST WALTHER,

Teacher of Piano, Harmony, Counterpoint, Form,  
Instrumentation.

(Brooklyn: 539 Washington Avenue.)  
New York: care OF THE MUSICAL COURIER

### Mrs. GRENVILLE SNELLING.

Concerts, Recitals, Musicales, Oratorio.

Address: The "Lenox," 2 West 36th St., New York.

### LYSTER SANDFORD,

STAGE DIRECTOR.

Opera, Comedy and Drama.

Special instruction to students in Dramatic  
Expression and Stage Technique.

Season 1895-96. . . .

Stage Manager: MINNIE MADDERN-FISKE.  
Address: 1432 Broadway, New York.





THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES, PARIS, April 27, 1907.

APROPOS OF TAMAGNO.

## A VOICE to break glasses!

Can a voice break glass?

Why can it, if it can?

Can a note of music break a bridge?

Is it a question of vibration or of something else?

Is it a question of quick vibrations or of slow ones?

If quick, why is it always ordered that travel must slow up at crossings?

Has rhythm anything to do with this? Is a regiment of soldiers going over a weak bridge in step more dangerous than if the march be irregular?

An exceedingly interesting subject this, all of it, and one well worth following up by someone who has time and inclination that way.

A visit to the den of the celebrated acoustic scientist M. Rudolph Koenig, over on the Anjou Quai, finds this hermit of sound knowledge more enveloped than ever in his wonderful experiments, and more enthusiastic than ever also, gathering as he does heat and light and inspiration from friction with the great mysteries within the earth, rather than with the small people upon it. He is filled with interest immediately on coming face to face with whatever touches his favorite subject. He smiles quietly at the idea of the glass breakers as he says:

"Although I have never myself had occasion to witness this phenomenon, it does not seem to me at all impossible that sounds of remarkable strength and *absolutely in unison with the sounds proper of the body in question* should be capable of producing the said disaster. We have no reason to doubt their existence, as they are reported in various works of authority, as, for example, in the work on acoustics by R. Radan, where he says:

"This is the place to refer to the well-known experience, breaking glass with the voice. We know, of course, that every glass has its own particular sound, which we can hear on striking it with a spoon or touching it with another glass, as in drinking health, or when it breaks. It appears also that if a man with a voice exceedingly strong, absolutely true and vibrant, lean toward the opening of the glass and sound the same note as that of the glass he can break it in pieces. According to Bartoli and Morhof the singing of the octave of the note in question is sufficient to produce the same result.

"Thin glasses of curving shape lend themselves the most easily to this end. Strangely enough, the tone of a violin can produce this result also, while that of a trumpet cannot. A German physician recounts that in his youth he saw this trick performed in saloons by a man who made it a means of living. Ranging several glasses before him on the table he struck lightly one after the other with a little key in order to get the note, then leaning over the opening of each he struck the keynote with a short, sharp, vocal blow, and succeeded in every instance in making the glass fall apart. Of course there is nothing to prove in this case that the destruction was not previously prepared by tracing the gash imperceptibly with a diamond."

"In regard to the effect of rhythmic form, in addition, it is asserted on authority that uniting sound and rhythm may produce such extended and intense vibration in the body acted upon that dense, solid bodies as chains, cables and platforms of suspended bridges may be broken. It is to avoid this contingency that soldiers are ordered to break step when crossing such structures.

"There is so much of the mysterious, the unknown in all

these things that one who knows much about them must approach them with a certain awe."

\*\*\*

A number of superior concerts have blessed this month in Paris.

M. Marsick and M. Harold Bauer gave the first of a series of trios and sonatas with the concours of M. Joseph Salmon, the violoncellist. It had been looked forward to as an event and was a superb success in the best sense of the word. Every morsel of space in the Salle Erard was filled, and the interest and enthusiasm were sincere. "Marsick always plays divinely, but he surpassed himself to-night," was the general comment. His artistic finish, skill and sincerity were never more apparent. Mr. Bauer also played with warmth and soul and that beautiful caressing touch which is his gift, and both were ably sustained by M. Salmon. Beethoven's sonata in C minor, Schumann's trio in D minor and Franck's sonata in A major comprised the program. The series will consist of three concerts.

The famous double piano of M. Lyon's invention has had royal presentation in the hands of M. Raoul Pugno and M. Lucien Wurmser at the Salle Pleyel. The Schumann-Reinecke impromptu on Manfred variations by Sinding, a Mozart sonata, an exquisite scherzo by Saint-Saëns, and three romantic waltzes by Chabrier were the most exciting features of a recital of rare attraction. The spontaneous applause which accompanies only rare satisfaction punctuated the entire performance, and the interest which M. Pugno always excites was at its height. The impromptu, scherzo and the first two of the Chabrier waltzes were marvels of piano work.

The peculiar instrument is, as may be imagined, a piano at each end, the table extended between. The technical fabrication is much the same as in the ordinary piano, only with overlapping layers of wires. Some claim for it a more homogeneous enunciation than two separate pianos could have. Its claim for convenience is still greater, however, occupying but half the space and necessitating but one shift in case of orchestra combinations. What a convenient instrument for those "homogeneous" players, the Suro sisters! A pedal fault exists in it yet, however, for these artists, whose anti-pedal tendencies are among their greatest attractiveness. At present the pedal touched at one end of the instrument carries over into the other, which of course will not do in ensemble art. This is to be rectified, however, in the second edition, when a middle damper will be arranged, so that each pedal must mind its own business.

M. Colonne gave a grand supplemental concert on Saturday with Ysaye and Pugno.

The second Guilmant-Trocadero concert was marked for Americans by the success of Mr. Ch. Galloway, of St. Louis, a pupil of the master, who played the difficult theme and variations by Thiele with such skill and spirit that he was three times recalled by the immense audience. The genial Guilmant testified to his satisfaction with his pupil by coming down from the organ to the platform and publicly shaking hands with his young American friend. The concert was otherwise a brilliant one. Saint-Saëns' Oratorio de Noël, for solos, orchestra, chorus and organ; the Chanteurs de St. Gervais, Bach; Bruhns, Händel (l'Arioso), Costeley, Jannequin, a Bach concerto on the 146th cantata; l'Extase, by Salomon, and Guilmant's Marche d'Ariane made a feast that was enjoyed hugely, and that nourished while it pleased, which is not always true of agreeable things.

Tamagno is all the rage opera-ward. A dinner was given him recently by the Italian Embassy, and all the grand notabilities were present. Delle Sedie, Mme. Krauss, MM. Gailhard, Bertrand and Garcia were among the artists. The vigorous tenor sang as *Samson* at a soirée given by the Baroness Henri de Rothschild, and at the *Figaro* musical in the Trovatore duo, and in two exquisite romances—Dolores, by Manzocchi, and Per Che, by Filippi. People are completely carried away by the cyclonic force of the singer. His biography is common reading in all the papers, and, best of all, he promises to return in May.

Nordica's turn next Wednesday and Saturday of this week in Lohengrin.

By a graceful stroke of the good luck which surrounds THE MUSICAL COURIER and all who associate themselves with it, the issue which arrived in Paris the day of the public announcement of Nordica's appearance in grand opera bore on its title page the portrait of the charming American prima donna as *Isolde*. By this it was made possible for the portrait to appear simultaneously with the announcement in all the prominent windows and on the principal kiosks of the city and to remain there during the time of her appearance. Thus also was it made possible for THE MUSICAL COURIER to be the gallant herald of its fair countrywoman on the interesting and important occasion of her visit to France.

An interesting affair given recently at the Rudy Institute was an audition of the sermons of Bossuet and Lacordaire, delivered by the Master of Diction at the colleges St. Sulpice and Stanislas, with background and intermediary music by M. Adolphe Deslandres, grand prix de l'Institut and organist of St. Marie de Batignolles. One did not

need to have any "faith" in order to be impressed by the eloquence of the great heads of a church, and to watch with keen interest their peculiar manner of producing conviction in the minds of hearers. It was a good study of the French language.

The music of M. Deslandres was most beautiful, clearly written with charming touches and woven most cleverly with the picturesque literature. An Organ Reverie and Voix Angéliques were especially remarked. A melody for violoncello and organ, following a superb treatise on Death by Bossuet, was very effective. M. Deslandres is a writer of very effective secular music also. His *Bonjour Bonsoir*, and *Son Chaine* as sung by Mlle. Deslandres are much admired. He has written a new hymn with accompaniment by harp, organ and violin, and a *Stabat Mater* of his writing was recently sung at Versailles, M. Paul Seguy the principal soloist. An Ave Maria, Sancta Maria, a *Mois de Marie Auxilium Christianorum* are also late writings. A piano morceau dedicated to the little Russian, Grand Duchess Olga in Her Cradle, is interesting from many points of view, a bouquet of melodies are sung, and a famous polka to which he did not sign his name deserved to be treated with more respect.

\*\*\*

The second Mapleson soirée—talk about fusion of elements! Americans were there, French were there, society and art were there, side by side; the grand old Conservatoire, all thoroughness, severity and tradition, was represented; so was the scatter-force, foreign student element, superficial, gay and changeable, bounding boldly over ground the others fear to tread. Composers were there, old French and young American, and musical inventors and conservative old bookworms, who rarely see so much light. Professors were there mingled, and the musical academies, Opéra and Opéra Comique had yielded up treasures for the cause of the occasion. The pure French school, the Italian school, German, American and Greek schools peeped about at each other, and no doubt Russian, Scandinavian and Turkish thought will later be in evidence, for the occasion is intended to foster nothing if not internationality. Pianists who seldom waste an evening in hearing any but their own playing, instrumentalists, vocalists and writers, and all quarters of the French capital were united under the white and vaulted dome of the Hoche Salle salon, and all was silk and satin, décolleté, long gloved, opera cloaked and agretted to the top notch of swellhood.

Yet there was no false note in the affair, no suggestion of a patched-up or gathered-in program as liberal affairs so often have. The program was decent, well chosen, planned to a nicety to avoid that very thing, and undeniably strong in suggestion. There was none of the hurly-burly disorder either that wastes so much time and strength at the ordinary affairs. There was system and order and a clockwork sleekness in the whole management from hat rack to piano stool that was decidedly restful and refreshing. Same time there was no sign of the management. Monsieur le Colonel stood there on one side, gentle, quiet, unobtrusive as any guest, perfectly attired, young looking, quiet—so quiet—with eye and thought and hand at the top and bottom of everything without seeming to be anywhere but with the performer or guest.

\*\*\*

This anticipation, well thought out, systematic planning of detail, is in itself one of the greatest lessons to be learned from the new venture—a lesson badly needed in this audition-ridden town, where half the time is wasted in waits and blunders, noisy, blustering getting-readys, and execution all blurred and spoiled by inefficiency. Those who need it would do well to take heed.

Performances which begin an hour later than announced without reason or excuse, and which drag through three hours what might be done in one, by reason of fumbings, tumbings, delays and disappointments, are not calculated to inspire the attendance; certainly not of busy, concentrated, thinking people, who might be very useful to the performance if they could ever manage to see it through without loss of spirit, temper, time and respect for the organizer. The word "audition" has come to rank with that of "dressmaker" or "dentist" to many who would willingly like and help the performances.

\*\*\*

To return to the details of the above soirée musicale, which were not lifted as far out of the ordinary as were the "general principles." Mme. Renée Richard was the star of the evening, singing superbly the Uta-Sigurd air, an élégie by Massenet, with violoncello obligato, and the Stances of Sapho. Beautiful, young, beautifully formed, with charm, grace, knowledge and this grand contralto voice, one can but wonder how such an unusual vocal artist is allowed to devote all this richness to the schoolroom alone, while the opera everywhere so badly needs it. Renée Richard is in every way a superior artist, in the very prime of her powers.

The well-known mandolinists, the Mezzocapo Quartetto, played from their repertory music the best of its type. Chaminade accompanied her Ritournelle Voisongue Partout; Mon Cœur Chante, sung by Parisians, Georges Pfeiffer;



likewise his *La Belle Fille*, which was warmly applauded and recalled. Miss Beatrice Ferrari, daughter of the composer, accompanied by her mother, sang popular Greek melodies, collected and harmonized by M. Bourgault-Ducoudray, who was present. Mr. George Devoll, of Boston, sang his masterpiece, *Still wie die Nacht*, and a song arranged by Mr. Chas. Galloway, of St. Louis, on words by Mrs. Ella Wheeler Wilcox, *The Land of Pretty Soon*, Mr. Galloway accompanying. M. Léon Rains disclosed the possession of a veritable bass of attractive timbre in the *King's* air from *Hamlet*. Mr. Frank Wilson, of the London Philharmonic concerts, sang. First prize graduates from the Conservatoire, instrumental and vocal, and an artist from Holland, performed in turn with more or less éclat, none of it banal, and all was finished at a reasonable hour, with promise of more later.

Another foreign venture of this week was the giving of the first act of his new opera *Nita*, by M. Legrand Howland, an American maître de chapelle of the English Catholic Church in Paris. The venture was a hardy one for a young stranger, being given in one of the best theatres, in costume, with American interpreters and in English, a text in prose, of course written by the composer himself. The direction of an immense orchestra by a M. Bourgeois, chief d'orchestra of the Opéra Comique, and distinguished patronage lent its prestige, and the house was well filled by Americans and French, many titles among the latter. The act was preceded by a short concert in which Miss Minnie Tracey and Mr. Devoll, the interpreters of the opera fragment, sang, and a M. Iranowsky played the Grieg concerto. An overture of *la Ferme de Primerose*, by M. Bourgeois opened, the concert, and a *Danse Egyptienne* by Mr. Howland already prepared the favor of the audience for the later work.

His music was mainly attractive, having several very happy inspirations and touches, and was correct as to musical grammar, but it gave the impression of lacking unity, needing knitting together of the parts, and adjusting of the colors so as to be impressive and convincing. It is to be all worked over, I believe, and translated into French and given entire, when doubtless much improvement will be seen; that is unless Mr. Howland has some "intrepid" American collaborator translate his text, when the last state will be much worse than the first, as has heretofore been seen in similar cases.

Miss Minnie Tracey sang and acted *Nita* admirably. Indeed she was found very much in favor by the French contingent, and was a surprise even to the Americans. Mr. Devoll as the Swiss lover of a court lady looked and sang unutterable things, and left a good impression. The scene is laid in Tyrol, and there was a chorus of forty voices and a ballet.

\*\*\*

Another charming performance of wholly another type was the Mignon matinee given by the exquisite little wonder, daughter of Emma Nevada, Mignon Palmer.

Nice artistic taste was shown here in the delicate adjustment of the program to suit the miniature star. But three others assisted, one of them a boy pianist. Mignon is not a child prodigy, but a born artist, singing, dancing, playing, acting, dressing, drawing, language—in everything that means "expression of the invisible by the visible" she has the born dispositions and the taste to direct them. While being gently developed in fundamental principles of all, singing will probably be made the objective point of the gifted child's life, and the wisdom and judgment of both parents are too great to allow it to come to naught.

The delicacy of the child's musical and dramatic conception, the facility of her technic, the promise of voice and her rare beauty have been already described here. At her matinee she sang *Les Enfants*, by Massenet; that exquisite antique miniature, *Pur Dicesi*, by Lotti; *Arditi's Il Baccio*, two German songs and two English songs, all in the original languages which are marvels of diction, and with marvelous intuition and skill, after which the scene was

changed and she danced the Loie Fuller serpentine dances in costume and in a manner that is simply indescribable. Many distinguished notables were in the immense company, Madame Marchesi among them.

At the Bemberg soirée this week Melba was the star par excellence, singing several selections in her inimitable manner and with her marvelous voice, which is at the full height of its perfections. There is nothing whatever the matter with that rare organ. She was gay and bright, and lent much to the éclat of the evening. Miss Clara Butt sang with her phenomenal contralto the *Divinité de Styx* by Gluck, an incomparable masterpiece, on the first page only of which Berlioz wrote a whole volume of treatise, a masterpiece, it must be said, to which the young lady is by no means yet prepared to do justice. Mr. Damrosch was present and would have engaged the girl on the spot had she not other plans in view. (He also coveted Renaud, of the Opéra, for his French-German-American season.) The evening was given to M. Bemberg's compositions; indeed so great was the embarrass de richesse of the entertainment that the superb buffet prepared for some 500 people, with strawberries large as eggs and champagne in fountains, was almost untouched.

Sibyl Sanderson's mother and two sisters are giving four musicales this month.

Miss Marie Garden, a pupil of Trabadelo, has been asked for the Opéra Comique for Manon. Miss Butt gives a concert here in May. Mr. Rains has been to London, singing for several managers there and creating everywhere a good impression for himself. Miss Ida Brauth has left for London. Mr. Devoll gave an interesting concert here at the Salle d'Agriculture a few days ago. Mr. Isham sang. Both have splendid voices and have much in their favor. Mlle. Francesca, Marie Barna, Miss Stanley and Miss Rondebush are back in Paris after successes on the Continent. Miss Pauline Stein sends word that she is "working steadily and will show later what she has accomplished by it."

Miss Peacock, of Philadelphia, is one of Marchesi's most brilliant concert pupils. This young lady has acquired the most exquisite French diction, clear, pronounced and Frenchy, and what she says in her most fleet and dainty romances can be understood. She has a very pretty voice and all she does is dainty and graceful. In Philadelphia she sang in Dr. Dana's Church, Fortieth and Walnut streets; in Dr. Brown's Church and in the Synagogue, Seventh and Columbia. She studied there with Mrs. Abbie Whinnery and went thence to Leipzig, where she studied violin, piano, voice and harmony two years. She sang recently here at an at-home of the Baroness St. Didier. The Prince of Hesse and Castle, who is extremely fond of music, greatly applauded her style, and Melba also praises her. She sings next week at Mr. Schlesinger's. Miss Peacock has taken the name Mlle. Sylvana and is sure to be heard from in the future.

Mr. Neidlinger, the American composer, gave a matinee this week devoted to recent compositions. He leaves for London to-day. Mr. Damrosch has left for Berlin.

Great success is reported by several papers of Miss Della Rogers in Turin, where she is playing in Werther and Carmen. Voice, acting and beauty are alike spoken of. In spite of the tearfulness of Werther she has managed to wreath more laurels for herself to add to previous triumphs. She sings in Vichy afterward. There is an artist preparing her way legitimately for American favor.

Mr. Murri Moncrieff, a tenor well known in Europe, educated in Milan, is in Paris seeing managers on his way to England.

Mr. Zeldenrust, the celebrated Hollandais pianist, gives a concert here in May. This musician, who has immense qualities of temperament, nerve and intuition, has been sadly interfered with by ill health, and has been passing several months in Switzerland restoring shaky nerves. This is all the more sad as the young artist is self-made, one of a large family of children, who has had to fight all obstacles and battle hard for his art, remaining meantime a dutiful son and brother.

Mlle. Brazzi is here going over some rôles with M. Sbriglia. She goes to America next season.

Engel's Hours of Music, at the Bodinière this week are devoted to the works of Reynaldo Hahn, Louis Vierne and Ch. Michel. These musical hours have been exceedingly interesting and valuable and are to be continued.

The pianist Hyllested gives a series of concerts in London, at the first of which will be given his *Poème Symphonique*, with orchestra and chorus. Much hopes are entertained for his success.

Paris is more beautiful than a dream. The more beautiful the world is the sadder it is, for pity that life does not match it. It is an outrage on the logic of event the pain and trouble through which we have to pass.

FANNIE EDGAR THOMAS.

## Voice Training.

### ARTICLE IV.

(Continued.)

IN the chapter upon vocal resonators Dr. Curtiss presents a certain amount of needless information concerning the anatomical structure of the cavities above the sound producing organs, but as regards the value of these cavities, in a resonating sense, nothing new in argument is presented that in the least aids in the useless attempt to substantiate the conclusions that so generally prevail among writers claiming the importance of the nasal cavities as vocal resonators. This chapter demands critical consideration; for the dominant opinion advanced is, judging from my standpoint, based upon a fallacy.

Now among the vagaries that burden the vocal art and prevail in preventing the acquisition of a correct voice production, not one is more popular at the present day and at the same time more positively corrupt than is this effort to call in the aid of the nasal cavities as an imagined means of re-enforcing the fundamental tone.

The doctor claims that the upper throat, back mouth, nasal cavities and the accessory sinuses are important factors in the matter of vocal resonance, remarking concerning these "resonant cavities" that "It is therefore plain that the education of these parts must be thorough, since the bad management of any one of them will mar or even destroy the quality of the voice." A mistaken application of the science of acoustics in the effort to verify these erroneous conclusions seems to be the misleading medium that has carried the doctor astray. A whole chapter, following, upon "tones and overtones" is devoted to the subject as an application to the theory of voice production.

Acoustical experiments that determine positively all that is desired concerning sound vibrations, or that make clear the source of fundamental tone and establish the true theory of overtones, are of no value to the student seeking information regarding normal voice production.

Neither are the observations obtained with the laryngoscope showing the position and movements of the sound producing organs when distorted necessarily to facilitate the use of that instrument.

Neither do the more recent experiments in photography aid in the least toward gaining the facility of a correct and permanently normal use of the organs of sound.

The scientific knowledge of a Tyndall or Helmholtz avails naught in the research for information as regards a correct emission and control of the human voice for singing purposes.

The most scientific of these experimentalists often have no ability whatever to sing, or if they do attempt to demonstrate their theory it invariably results in a distortion of the vocal apparatus that is simply shocking. If their scientific knowledge is of any value it should enable them to present normal action in their vocal efforts, even if they did not possess an organ of mellifluous quality.

Acoustical researches through experiments with the bridge and string, the disk and tube, the sand figure, the hollow sphere, the stroboscope or any philosophical instru-

## IMPORTANT TO MUSICAL DIRECTORS AND ARTISTS.

Orchestrations for the use of ARTISTS for CONCERTS.  
(Guaranteed to be absolutely correct.)

Arthur W. Tams' Musical Library,  
109 WEST 28th STREET, NEW YORK.

Complete Library of Concert Music for Orchestral use, including all the latest Suites and Novelties.

Orchestra Parts and Conductor's Scores of all Grand and Comic Operas, Cantatas, Oratorios, Masses, etc., for small and large orchestras.

Any song or musical composition orchestrated at short notice. Musical compositions edited, revised or copied out for copyright purposes.

### OCTAVO CHORUS MUSIC FOR RENT.

Octavo Choruses of all standard works, and all the newest compositions, in unlimited quantities, will be rented to any Choir or Society at a fraction of the purchase price—a system which deserves a trial, and will demonstrate its advantage in the matter of expense for music for Annual Concerts, etc. Catalogues and plan of rental mailed free.

### AMATEUR MUSICAL SOCIETIES

that desire to give *Opera*, *Operetta* or *Cantata*, with the aid of local talent, for local charity or church, send for Catalogue, free. I can loan you the complete musical material, consisting of any number of Vocal Scores for Principals, Scores or Chorus Parts, for Chorus, Dialogue Parts, Orchestral Scores and Orchestral Parts, and the Stage Manager's Guide to each Opera.



WM. H.  
**RIEGER,**  
TENOR  
ORATORIO,  
CONCERT  
AND  
Song Recitals.

For terms, dates,  
etc., address  
18 East 22d Street,  
New York.

Last 7,000 Miles of the . . . .  
Great 21,000 Miles Concert Tour,

1897

**SOUSA**

AND HIS BAND.

ELIZABETH NORTHROP,  
MARTINA JOHNSTONE,

Soprano.  
Violiniste.

Opening Manhattan Beach, June 19.



ment that may be employed in the science of acoustics, are useless to the vocal student in his effort to understand normal voice action as demanded for singing purposes.

As these scientific experiments and instruments have multiplied, the true art of voice training has become more and more degraded.

Fundamentally, voice is but a series of pulsations of air thrown off by the vocal cords when the breath from the respiratory apparatus is impelled upon them.

The adjusted tension, intuitively exercised, of these cords determines the number of vibrations per minute, thereby establishing the pitch of the sound, but these pulsations are not *pure tone* until they have been collected and reflected at the proper point of contact with the hard palate.

Neither is the pitch *absolutely true* unless the tension of the cords and the point of contact are accurately in accord as regards a corresponding adjustment.

This produces a "focus of vibration," and as these pulsations are composed of that invisible, intangible element, breath, they are not to be observed by the most powerful optical instrument.

You can no more see this column of air in motion than you can see a blade of grass grow.

The sense of *sight* is of no value whatever in a consideration of this invisible and intangible process.

The results obtained are subject only to the sense of *hearing* to one observing, and to the senses of *hearing* and *feeling* to the originator of the effort.

The only criterion which can serve in judgment regarding the results obtained is the discriminating, accurately critical *ear*.

Hence the despair of all scientists, however skillful in their profession, if they have not been born with the necessary psychical power of auricular discernment.

Consequently, in determining the vocal condition of one seeking advice, it is equally easy to pronounce accurately upon the case whether the singer stands behind or before the listener, if the latter be a competent judge, and even the minutiae of articulating processes is made clear as regards correct and corrupt forms, the sense of hearing alone being all that is necessary as a means of recognition of processes.

Again, the expert ear can determine the physical condition of the apparatus with remarkable certainty through the character of the results shown in the vocal emission, and with more certainty than can be gained often through the means of laryngoscopic observation.

This may seem an extraordinary statement, but the psychical power of the born teacher serves in discriminating between the correct vocal effort and the corrupt process, something no acoustical or optical instrument can possibly show.

If false production is accountable for the physical debility, then a correcting of the process and the establishment of normal action is the first and principal remedy to be applied, and often all that is necessary for complete restoration.

In many cases where physicians have forbidden singers to use their voices as the only means of restoring the condition of the apparatus after abusive treatment at the hands of some voice butcher I have advised an immediate course of voice building as the quickest and most permanent means of restoring the vocal condition, and have never failed to accomplish the desired result. There is no need of suspension of action if the correct process is instituted, this latter course being the most rapidly remediable treatment that can possibly be undertaken.

Of course if acute inflammation afflicts the tissue of the vocal cords then that must be reduced before proceeding. If the apparatus responds whatever then correct placing of the tone and a course of normal voice building will restore the impaired vocal powers.

Nature, of course, during the advised rest would attempt to repair the damage, and do more or less in the work of

recuperation, but it will not complete the cure, neither can it suggest a correct process for future efforts.

Dr. Curtiss, in this chapter on vocal resonators, uses the term *vowel sounds*, a term that is to be found in many works upon the voice.

Such a thing as a *vowel sound* does not exist. A *vowel* is a *form*, and several *vowel forms* can be produced upon one *sound*, or tone; also several *sounds* can be produced upon one *vowel form*. For instance, the vowel forms *a, e, i, o, u*, can consecutively be produced upon the tone or sound of C natural, let us say; also the vowel form of *e*, let us say, can be produced upon the eight consecutive sounds or intervals of the scale of C natural.

That consonants are *forms* no one can doubt, for one has but to observe the organs of articulation to see the tongue act in forming *t*, or the lips in forming *b*, &c.

Consonants interrupt sound, so of course they cannot be *sounds*. It is only when the intended vowel follows that the obstruction is defined as a consonant.

When normal results are to be obtained the tongue, teeth and lips are the organs to be employed in the process of articulation. Ventriloquism is quite a different action and is a perversion of the functions of the vocal organs as adjusted for singing purposes.

The organs of articulation are in the front mouth, consequently if there is to be simultaneous action between voice emission and articulating organs then the breath must be carried to the locality of these organs. Hence the place for the location of the column of air must be wholly in the front of the mouth, and that location must be maintained whether one sings high or low, loud or soft, fast or slow.

In order to pulsate the column of air to the front of the mouth, unobstructed, the base of the tongue must be down and forward—please observe forward—and the soft palate must be raised in order that no obstruction shall exist. This effort as far as the soft palate is concerned is an involuntary one and during correct voice production this organ is never relaxed or suspended.

This action of the soft palate closes to a great degree the passages to the nasal cavities and thereby becomes an obstacle to nasal resonance in the act of emitting the breath and correctly placing the column of air. Nature has happily provided for this obstruction to the nasal passages, if left to its intuition, and only the vagaries of man in the ignorant cultivation of an error can succeed in creating the erratic action of a suspended soft palate, obtaining thereby nasal reflection and its accompanying "twang."

This dropping of the soft palate causes a bifurcation of the column of air, whereby a part is lost in the nasal passages and a part finds its way into the front mouth, where in its enfeebled condition it illy serves the purpose that nature intended it should in the location and control of the singing voice. An exemplification of Dr. Curtiss' idea of vocal resonance can be observed in the speech of the natives in some of the bucolic localities of the New England States.

It would seem to be impossible for the merest tyro in the profession to go so radically astray in this matter as to advance such an opinion as is found in Dr. Curtiss' remarks on vocal resonators; but when a physician of repute can be guilty of so egregious an error, what confidence can be placed in other opinions advanced by him concerning the subject matter under consideration.

As the drawing up of the soft palate in the act of impulsing the column of air should be wholly an involuntary act, on the contrary the adjustment of the tongue, jaw and lips in forming the vowels must be a matter of intelligent control upon the part of the student.

As positively as that the sound producing and respiratory organs must be left to intuitive action, just so positively must the action of the organs of articulation be under the volition of the singer, until through sufficient intelligent practice they become, like the wrist and fingers of the violinist and pianist, intuitive in their action.

This matter of the adjustment of the articulating organs

is an important one and will be considered more fully in a future paper.

The function of the vocal apparatus of the lower order of animals is to expend its force in the back of the mouth. Their front mouth is merely a snout, and acoustical conditions of reinforcement cannot exist there. They do not possess articulating powers, hence there is no necessity for locating the column of air in their snout. All effort is consequently expended in the back mouth.

The function of the vocal apparatus of the higher order, man, is to expend its force in the front mouth, where its distinguishing feature, articulating organs, is located. When man attempts to employ his back mouth and its connecting nasal passages it is but a debasing attempt to imitate the vocal efforts of the lower order of animals.

But I will not pursue this subject further, for I shall return to it in a future article, when the supreme nonsense of the *dans la masque* process will be considered.

Let all vocal students be warned that there is no such thing as nasal resonance in pure tone production. The former is incompatible with the latter. Do not be deceived by any sophistical presentation of such an idea or bedeviled by any irrelevant attempts to bring scientific experiments in acoustics to bear upon the subject as the application of a principle of any value in the effort to acquire the correct art of voice emission for singing purposes.

In the next paper the subject of vocal "registers" will be considered.

WARREN DAVENPORT,  
Boston, Mass.

### Things in General.

817 NEWHALL STREET, MILWAUKEE, WIS.,  
May 6, 1897.

IF there is any one thing on earth calculated to make a self-respecting mortal want to go out under the expansive, palpitating dome of heaven and die, it is the awakening, dim idea that someone has been "working" you. It is one of the most painful of all painful experiences, and leaves you with an eternal, incurable, tired feeling.

Alas! but a music critic has peculiar experiences. There is one class of people who try to placate you "on the quiet," and murmur all sorts of honeyed nothings, when nobody is by to hear, but in public, where the world can see, they are strictly polite. Your censors may be indulging in copious vituperation, but they would not lift up a voice to defend you; thus they hope to "stand in" with everyone. Policy, policy, policy, or is it cowardice? Es macht mich schwach! Then there is the set who are openly friendly, but concocting all sorts of schemes behind your back, to bring you to confusion. Then there are those who wish apparently to further your pet wishes; they publicly say that they will, thus gaining your good will and a reputation for wishing to do what is right; they talk "plenty" and do nothing, or quietly work against you. Then take the man who wants a soloist; one faction puts forward one man, an opposing faction another, then neither is taken (one soloist is worthy, the other isn't), so nobody will be displeased. Then there is the species of critic whose criticisms depend, not upon the excellence or reverse of the thing criticised, but upon what the other fellows say, so that he can go contrary.

I tell you there are an appalling lot of wretches hanging on to the skirts of Music's toga as critics or poor performers. It is positively pitiful, after a concert, to see them congregate and talk. There is the ignorant man, the poor critic, the failure of a pianist or organist, who seeks solace by writing, the "bum" singer, the would-be chorus director, the galaxy of people all waiting to tear in pieces the ones who have criticised them or who can write or perform better than they. It is a disgusting sight, and makes one think the general public is a beast, ill mannered, ill natured and vicious. Let one set of critics praise a man, the opposing set tears him to pieces; let all the critics praise him, the



JOSEPHINE S.  
**JACOBY,**  
CONTRALTO.  
Concert and Oratorio.  
ADDRESS:  
MUSICAL AGENTS,  
OR  
154 West 84th Street,  
NEW YORK.



Violin Solo or String Quartet,  
40 WEST 20TH ST., NEW YORK.



**BREITKOPF & HÄRTEL.**  
Music Dealers and Importers.  
Oldest Established Music Publishing House.  
Founded 1719 in Leipzig.  
NEW YORK BRANCH: 11 East 16th St.,  
Between Union Square and 5th Avenue.

### Frank G. Dossert, Mus. Doc.

Conductor of the . . . .  
**NEW YORK MUSICAL SOCIETY.**

Mr. DOSSERT makes a specialty of Voice Culture and Coaching at his  
**STUDIO, Room 1205, Carnegie Hall,  
New York.**

Also open for engagements as Director of Vocal Societies or Clubs in New York and vicinity.



**Alberto JONÁS,**  
THE RENOWNED  
SPANISH . . . .  
CONCERT PIANIST.  
ADDRESS:  
STEINWAY HALL,  
New York, or  
UNIVERSITY of MICHIGAN,  
Ann Arbor, Mich.

### MISS AMY FAY

is open to engagements for  
**PIANO CONVERSATIONS.**  
Book of Eight Programs sent on application.  
Address care of CHICKERING & SONS,  
Fifth Avenue and 18th Street, NEW YORK.



public then, to a man, ignores him. A "cacoethus loquendi" or "scribendi" seizes them only when it is a mean thing to be said or written—something injurious, usually, to the man or woman already down in the world—for were they up these people would be the first to get a good grip on their coat tails. High born, noble, brainy people, God bless you! but may He always keep me above you and aloof forever and evermore. No musical limbo or worse for me, and no limboites in mine.

\*\*\*\*

What a mass of maudlin drivel composes the words of many of our songs? The average audience is composed of butchers, grocers, bakers, &c.—good practical people. I dare anyone to approach them in their places of business and address them in the words of some of our modern songs, wherein the interesting female child crawls away into a doorway and turns up her toes to the daisies (snivel, here). These men would make a determined assault upon you and send you to bedlam or a Keeley institute. Yet nights they hear these things in a theatre and go wild over them. Take the species of song where the singer makes a whole Gabriel's trumpet of herself. "Twelve o'clock, a wet, wet night"—"Six o'clock in the morning!" Ach du lieber Gott! Are we fools? I am not prepared to say that we are not.

\*\*\*\*

I heard Keuter play the Ernst F sharp minor concerto last evening, and am more at a loss than ever to understand Milwaukee's attitude toward him. He played with orchestra in Racine last week, and scored an enormous success; one critic wrote, in effect, that the A Capella Choir had no need to import violinists when Milwaukee had a violin virtuoso of Keuter's ability. In Racine no complaint was made that he ran away with his tempos, or that he was difficult to accompany, or that he was no orchestra man. Ye gods! You can take my word for it that Keuter is no orchestra man (he played in Bach's orchestra as soloist and first violinist when he was twelve years old); he is a rare soloist, who, whenever heard, scores a triumph. As for his being difficult to accompany I heard him at his own concert, and the talented young lady who played with him didn't seem to have much trouble. He does not run away with his tempos; in fact, he is a metronome of exactness in comparison with others here and elsewhere.

Here we make the unfit survive, because there they cannot put us much in the shade, and at the same time they keep superiority out of the good positions. Oh, we have these things figured out fine! Anyone wanting a treat can address for concerts Jacob Keuter, violin virtuoso, 764 Island avenue, Milwaukee. He thinks a great deal of Paganini's compositions; but then the critic on the *Sentinel* says that Paganini's works are relegated to the class rooms. Seems to me I have heard that Sauret, Sarasate, Ysaye, Marteau, Ondricek, Ole Bull, &c., have occasionally played a Paganini composition in public. I may be wrong. When singers can't sing floriture music they say it has gone out, is passé. When they can't sing dramatic music they say it is declamation, not music. So with violinists; because most of them can't play Paganini they say he is no good—clap-trap, ausgespielt. Sour grapes!

\*\*\*\*

On the 4th I went to the ninth A Capella Choir concert. I haven't seen the *Sentinel's* criticisms yet, so can't give you any biographies. Wish I had that book! This was the program, unwisely lengthened by many encores:

Gemischter Chor, Gloria in Excelsis Deo.....Stein  
Orgel-Solo, toccata in F-dur.....Bach  
Frauenchor, Mondnacht.....Kaun  
Alt-Soli—  
Schwerer Abschied.....Leoncavallo  
Der Tod und das Mädchen.....Schubert  
Feldensamkeit.....Brahms  
Gemischter Chor, Misericordias Domini in aeternum cantabo,  
für Doppelchor.....Durante  
Gemischter Chor, Kinderwache.....Maier

Orgel-Soli—  
Fantasie, op. 101, Des-dur.....Saint-Saëns  
Konzertsatz in C-moll.....Thiele-Haupt  
Männerchor, Totenvolk.....Hegar  
Alt-Soli—

A Summer Night.....Goring-Thomas  
(Mit 'cello obligato, gespielt von Herrn Ernst Beyer.)  
The Watchman and the Child.....Cowen  
The Lass with the Delicate Air (Old English).....Aruch  
Gemischter Chor, Nachtlied.....Maier  
The careful, systematic, dogged drill given the society by its conductor was very apparent, and one felt sure that there would be no breakdowns. The tone as a whole is not fine; it is very thin, even coarse; but then there are not a dozen good voices in the whole choir. But a better drilled, better behaved, better looking chorus it would be hard to find. The program was rather dreary in some respects; the bright bits were extremely grateful. I sat in a box close to the stage, and from my location few lapses from the pitch were discernible, but I am told that at the back of the hall many were apparent. It is a very young organization, and has done wonderfully well, due to two facts—the excellence and ability of the director and the attention, good will, earnestness and good behavior of the chorus.

Mr. Boeppeler is certainly a wonderful director. He uses too much energy in his conducting, producing a sort of a corkscrew style. His chorus requires energy, however, for he has to keep a steady eye on every member, or something would happen. A more unpromising musically lot of material I have seldom seen together, but the work they do as a whole is surprisingly satisfactory, considering all things. Next year will be a critical one with the choir, for already Milwaukee is beginning to get accustomed to it, and usually when she does that she turns to new fields.

About the soloists: They were Mrs. Katherine Fisk and William Middleshulte. This was Mrs. Fisk's first appearance here, and it gave the critics lots of chance to show off. She sang as encores Ah! 'Tis a Dream and My Native Land, by Hawley, and There, Little Girl, Don't Cry! by Norris. Her voice is smooth, rich and well cultivated. It is also (what is very rare) very sympathetic. It is not especially powerful and the range is not extra, but she certainly deserved much more praise than the papers gave her. One of them spoke of her as another imported disappointment, or something like that. This is nonsense. She didn't disappoint me, because I knew exactly what to expect. I quarrel with that Gabriel's trumpet song, The Watchman and the Child, by F. Cowen, and consider it poor taste to put such a song on a concert program. She has a good deal of artistic perception, and it was a real pleasure to listen to her interpretations of the various songs. I liked, and it suited her voice also, The Lass with the Delicate Air. It is an extremely dainty song and easily ruined in the singing, but Mrs. Fisk was delightful. Her voice was a rather delicate one, and it showed to good advantage in this song. The Goring-Thomas number was sung better than I have ever heard it before, and in this number Mrs. Fisk showed how much real feeling she was capable of. The Brahms number was one of the best, and Middleshulte, who accompanied her throughout, was in sympathy with it. The reverse was the case in the earlier numbers, and at times he dragged Mrs. Fisk rather painfully. Mrs. Fisk's strong points are the sweetness of her voice and her thorough understanding and mastery of it, good temperament and a superior intelligence, besides a very pleasing stage presence. A more grateful singer to listen to seldom comes to Milwaukee. They say, those who sat back in the theatre, that she uses a tremolo. From where I sat this was not the least bit apparent.

We all know Mr. Middleshulte so well that it seems like carrying coals to Newcastle to comment on him. He played the toccata as Middleshulte would—brilliantly, firmly, surely, and with a display of technic in his legs that would turn a football player green with envy. The organ was badly out of repair, one note refusing to sound,

and at no time did it seem possible to get more than half the power of which it is capable. This was very apparent in the Saint-Saëns number. Mr. Middleshulte's encores were andante from the fourth sonata by Bach (duet for flute and oboe) and a Lutheran hymn. His technic is very near perfection, and next to Frederic Archer I like his playing the best of any I have heard.

The women's chorus gave a Kaun number, which as a composition was only fair, but there was a marked harmony between the words and music. It was not encored. The Durante number for chorus was repeated; it was a tax on the choir and made unpleasantly conspicuous the lack of a fine tone; the high notes of the sopranos were thin and flat. The Totenvolk number for the Männerchor was too hard for them; they haven't the ability to give such music. Until his choir is recruited with good voices Mr. Boeppeler had better give music which requires less from his chorus. I forgot Mrs. Fisk's song, a gem of music and poetry, and extremely well rendered, Der Tod und das Mädchen. You can hunt a long while and find few such songs, and I am glad to have heard it sung by Mrs. Fisk.

There is no more news that I can think of, except that Keuter plays at the Athenæum on the 19th, and Mrs. Fisk, Mr. Holmes and Mr. Hamlin come here on the 13th to sing at the benefit to be given by the Arions to make up the same old deficit. I suppose next month we will have light opera at Schlitz Park.

I meant to tell you about the Musical Society's pet, a doorkeeper, who is about fit to—well, I don't know what would be a suitable occupation for this surly, ill-mannered boor, unless it is the one he has. I intended to relate the story of the people he has insulted in the society's service; but this intention must go the way of many others, and in the meantime the Musical Society sits on the knee of her doorkeeper and seems absolutely indifferent that half the town, more or less, has been so enraged at him that they could have murdered him. Birds of a feather flock together; possibly this accounts for the devotion the Musical Society has for its unique specimen of pet. I fancy this is the correct explanation. We judge a man by his servant; let us judge the Musical Society likewise. The argument for such people is the "argumentum baculinum," and it is badly needed, if ever one was.

EMILY GRANT VON TETZEL.

#### Rosenthal to Willhartitz.

THE Musical Encyclopædia of Prof. A. Willhartitz is at once authoritative with the critical reader through the originality of its structure and the astounding diligence of the highly educated writer.

The musical forms of church and secular music, the creating and reproducing artists of all times and lands find attention and classification in this work. No point in musical literature exists of which the work of Professor Willhartitz does not give concise and complete mention, and I earnestly and conscientiously believe that this intellectual compendium will become and be a valuable and indispensable work of reference for the musician, the musical writer and the general public.

MORIZ ROSENTHAL.

PASADENA, April 12, 1897.

**To Europe.**—The whole Huberman family left for Europe last Thursday on the Columbia. The Huberman boy is a remarkable youth, but it is doubtful if he can ever make a success of his career with his present surroundings, although they are very naturally most deeply interested in his success.

**Mr. Beresford.**—Arthur Beresford has accepted an offer for forty concerts next season in the early fall in conjunction with Mme. Clementine De Vere and two New York instrumental artists. This will leave him practically free to accept oratorio engagements after December, for which his services are greatly in demand. Last week he sang at the Springfield festival, and this week sings Arminius at the Burlington, Vt., festival.

## PURDON ROBINSON,

CONCERT BARITONE.

ORATORIO, CONCERT, MUSICALES  
AND RECITALS.

Studio Address:  
THE GERARD, 129 W. 44th St., NEW YORK.



ESTHER  
**HIRSCH**  
Contralto.

CONCERT and ORATORIO.  
For terms, dates, &c., address

OR  
LEADING AGENTS,  
327 Amsterdam Avenue,  
NEW YORK.

## JOHN HERMANN LOUD,

ORGANIST.

Pupil of Alexandre Guilmant.

Associate of the Royal College of Music.

Organist at First Church, Springfield.

ADDRESS: 45 Mattoon Street, Springfield, Mass.

CONCERTS AND  
ORGAN OPENINGS  
A SPECIALTY.

## The Great KNEISEL QUARTET,

OF BOSTON.

Transcontinental Tour,

September and October, 1897.

MANAGEMENT:

R. E. JOHNSTON & CO., Belvedere House, New York.

Parties wishing dates should write above at once,  
as number of Concerts is limited.

IMPORTANT TO ARTISTS!

## Central Park Safe Deposit Co.,

58th ST. AND 7th AVE., one block from Carnegie Hall.

Security Safes from \$5.00 per year upward.

Storage of Valuables, Trunks and Instruments. Hours, 9 A. M. to 5 P. M.

## CLARENCE EDDY.

ORGAN CONCERTS.

BERNHARD ULRICH, Manager, CHICAGO, ILL.  
940 ROSCOE STREET.

## DESVIGNES,

CONTRALTO.

Oratorio, Concerts and Recitals. Season 1896-7.

ADDRESS CARE OF

BOOSEY & CO., 9 East 17th Street, NEW YORK.





GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17, April 27, 1897.

**D**URING several evenings of the past week, one of the last ones of the musical season of 1896-7, there were no events worth recording and again on a few other nights they so crowded upon each other that it was impossible to do justice to all of them. Even musically it never rains here but it pours. Thus it was on last Thursday night when at the Philharmonie Edward Colonne, the great Paris conductor, gave us a French program, while the Joachim Quartet at the Singakademie had for its last concert of the season a Brahms program, and last but not least at the Royal Opera House there occurred the premiere of Oscar von Chelius' new one-act opera Hashish.

The composer of this successful and really quite valuable novelty is not a professional musician, but this fact is not noticeable in the score of Hashish, which is a musically well invented, in Wagnerian manner logical and lyric-dramatic, exceedingly well orchestrated opera. These preferences really lift it far above the standard of an amateur work, and yet Herr von Chelius is by profession captain of a hussar regiment stationed at Potsdam. He is, moreover, a personal friend of His Majesty the Emperor, which would explain the fact of the speedy acceptance and performance of the opera at the Dresden and Berlin Royal Opera houses, but would not by any means have secured its success at both places if the work did not possess merits of its own, quite commensurate with the high protection its author enjoys. The captain is, moreover, a finished pianist, and he was one of the founders of the first Berlin, now United Berlin-Potsdam Wagner Society. He is said to have influenced Emperor William II.'s taste in the direction of Wagner's music when the Emperor was still Crown Prince and both he and Herr von Chelius were still very young men.

Wagner's music and, more than that, his methods have also influenced the style of Chelius' first opera, but there is nothing in it of slave-like imitation. On the contrary, the invention is for the greater part very original, frequently also quite lyric, which is not strange, as the composer has published a goodly number of very melodic and beautiful Lieder. The ensemble numbers are well constructed, and beautiful effects are obtained by the composer through the clever use of the softly murmured accompaniments of an a capella female chorus. Altogether this work made musically a very pleasing and thoroughly satisfying impression, and compared with the last previous novelty, Victor Hausmann's pretentious opera, Enoch Arden, it is really a little master-work.

This last holds good also with regard to the libretto, by Axel Delmar, whose only previous hit was the extremely dramatic book to the success of the season of 1894-5, the one act opera Mara, by Hummel. The book to Hashish is perhaps not quite as exciting, but it is by no means lacking in interest, concentration and fervor, and the language, though perhaps a trifle hyperbolic, is fluent and quite poetic.

The story tells of a Bey of Tunis named Omar, who seems as fond of the fine arts as of his select harem. He has sent for a young Italian painter, Paolo by name, whom we see at work on a picture of the said harem when the curtain is raised for the opening of the opera, to which the composer has written no Vorspiel.

The sketch of the picture is upon the easel, but Paolo makes no progress and seems dissatisfied. He complains to the Bey that although there is plenty of color in what he sees, there is no life, and that he cannot paint a lively

picture if he cannot see the face of at least one of the women in the harem. Omar comprehends the artist's difficulty, and, after making the painter swear upon the naked sword of *The Silent One of the Harem* that he will use only his eyes to see and not his other senses, the Bey commits the offense against the canons of the Koran of allowing one of his wives to return to the Kiosk of the Bells and there to disrobe her face for the period of one hour, in which Paolo is to paint her. All but the painter withdraw from the stage, but there returns to him Hama, the favorite wife of the Bey, with whom Paolo, though she was veiled before like the other women, had already entertained some sort of ocular flirtation.

The handsome young painter seems to have made an impression also upon her, and the veil availing her no longer, she drops it and all disguise and they fall into each other's arms. The Bell Kiosk receives them amid great jingling, and then the outraged Bey enters upon the scene with *The Silent One of the Harem*. At the moment when he is about to wield the death-bringing sword the evening prayer song of the Muezzin is heard behind the scene. Everybody drops down in prayer and the Bey's heart is opened to a feeling of justness. He meditates that he is perhaps just as guilty as the two young lovers, and he will leave it to Allah to decide who is really the most guilty one. The *Silent One* is ordered to bring to a quickly prepared festive meal three cups, one of which is poisoned with hashish. Omar, Paolo and Hama each take one of the three cups and drain it, after each of the young lovers had vainly besought Omar to let him or her die. Hama is the one who partakes of the poisoned cup, and singing the romanza of the beautiful but faithless Sultana's wife, one of the gems of the opera, she dies upon the scene, which Omar leaves with his harem, commanding the painter to complete his picture before death has removed the beautiful colors of the model.

These beautiful colors, the local colorist of the nature of the East, is the only thing which the composer has not quite caught in his music. There are happy attempts at finding it, but they are confined more to the melodic side, such as in the evening song of the Muezzin, while the glowing orchestral colors of Goldmark and the more refined and raffiniert colors of Bizet and his Oriental harmonies in Djamilah are almost absent in Herr von Chelius' score.

This fine score was wonderfully well performed by the royal orchestra under Dr. Muck's eminent direction and equal praise is due to the principals in the cast. Fräulein Hiedler in looks and voice was one of the most bewitching and beautiful Hama's human fantasy could possibly think of. Her acting is gaining in warmth and expressiveness from rôle to rôle. This cannot be said of Sommer, however, whose Paolo was stiff and conventional, but who sang superbly. Stammer, though he was a bit hoarse toward the end of the opera, was a majestic and imposing Omar and Lieban sang his Muezzin song with telling effect. Quite impressive also was the fierce acting of Herr Winter from the Royal Comedy in the part of the *Silent One*.

The stage setting, the interior court of the harem with the Bell Kiosk was very pretty and Tetzlaff's general stage management as usual quite perfect and in the best artistic taste.

I said before that Hashish was a real and a great success, but outwardly it did not show so much, because Captain von Chelius disdained to appear before the curtain, and in his stead Herr Tetzlaff thanked the audience for the kindness with which they had received the novelty. This was not, however, what the audience wanted. They wanted to see the composer, and thank him personally whether he wore a uniform or not, and when they could not have him out upon the stage they stopped applauding rather abruptly.

Plotow's pretty opera, Stradella, was given on the same evening after Hashish, with Emil Goetz in the title part, and Miss Weitz and Messrs. Krolow, Lieban and Krassa as the other principals in the cast. I have not seen the work for a good many years, and so should have liked to have stayed at the Royal Opera House, but duty called me to the Philharmonie. It was the duty which I owed to a conductor of such acknowledged greatness and such an eminent position as Edward Colonne holds in the musical life of the

capital of France. Moreover, Colonne was our guest, and as such he deserved that special and quiet, enthusiastic reception and treatment which he received at the hands of a large and cultivated audience and the Berlin press without an exception.

The deep impression which Colonne had succeeded in making at his first appearance here as a conductor, when he came quite unheralded, was strengthened, and his reputation widened when he visited us again, now no longer a stranger.

His program was a thoroughly interesting and quite appropriately an exclusively French one. Even the third Leonore overture, which originally had been selected as the opening number, was finally abandoned, as it has lately been heard here almost too frequently, and Lalo's Roy d'Ys overture was made to do service in its stead. This I did not get to hear, nor was I in time for Saint-Saëns' Third Symphony in C minor, the one with organ and four-hand piano infringement. I cannot call it anything else, and I really do not understand why Saint-Saëns made use of the piano in this symphony at all, seeing that he does so neither extensively nor even effectively. The whole work, dedicated to the memory of Franz Liszt and written shortly after the latter's death in 1886, is one of Saint-Saëns' least inspired and quite unimportant works. While this symphony was an absolute novelty for Berlin, I heard it under Theodore Thomas' direction at a New York Philharmonic concert during the season of 1887 and I was not so sorry that I had to miss it on this occasion.

The *pièce de résistance* in every respect in Colonne's program was Hector Berlioz's fantastic symphony, and this the great French conductor brought to our hearing and understanding in a manner which did greatest credit to himself and reflected credit also upon our Philharmonic Orchestra. The latter body was so enthusiastic under Colonne's baton that they played like a rejuvenated corporation of artists, and the huge laurel wreath with silk ribbons in the French colors, which the Berlin Philharmonic Orchestra dedicated to their French leader, was a compliment as deserved as it was genuinely meant. Equally enthusiastic was the large audience, which, after each of the movements of Berlioz's most imaginative and suggestive work, applauded most furiously, and at the close of the concert did not grow tired, recalling Colonne time and time again, shouting to him at the same time the word "*Wiederkommen!*" Among the loudest and most generous applauders in the audience I noticed Felix Weingartner, who himself has conducted this symphony more than once at the royal symphony concerts with greatest success.

\*\*\*

The simultaneously given Brahms evening of the Joachim Quartet I could, of course, not attend, a fact which I very much regret, for first of all one hears but rarely such works as the G major quintet and the B flat major sextet, which the program contained, besides the C minor string quartet; and when one has a chance to listen to them it is surely not often in such wonderful artistic perfection and conceptionally sympathetic and intelligent performance as Brahms' chamber music is habitually interpreted by Prof. Joseph Joachim and his associates.

\*\*\*

On the previous evening I heard at the Concerthaus a portion of an orchestral program made up entirely of works by composers resident in Berlin. There was not much of importance on the house bill, and the performances of the Meyer Orchestra were so poor that even of the little good there may have been one could not possibly get an adequate idea. Nevertheless I liked much the musical humor with which Paul Ertel's C major waltz capriccio is redundant. The work is entitled In the Editorial Sanctum, and attempts a musico-comic description in pregnant three-quarter rhythms of the life of an editor. The really funny portions of the waltz are the parts superscribed The Rejected Manuscripts (F minor) and the Dance of the Printers' Devils, the latter a perfect frenzy of Viennese waltz music, which is finally brought to reason and peace restored in the editorial sanctum by the intervention of the all-important proofreader. The orchestration is very effective, and although at moments a little boisterous, is after all not too thick or muddy.

A symphony in F minor, by Albert Eibenschütz, which filled the second part of the program, is a very ambitious

— JUST OUT! —

## Position and Action in Singing.

A NEW AND RADICAL DEPARTURE.

The most important problem solved for singers in the nineteenth century.

By EDMUND J. MYER,

Author of "Truths of Importance to Vocalists," "The Voice from a Practical Standpoint," "Voice Training Exercises," "Vocal Reinforcement," &c., &c.

Price, handsomely bound in cloth, 218 pages, \$1.25. Will be sent postpaid to any teacher or singer on receipt of \$1.00.

Address the author, 32 East 23d St., New York.

Send for Circular. Can also be had through the Music Stores.

# The SPIERING QUARTET,

— OF CHICAGO. —

Available the entire season 1897-1898.

Address: Steinway Hall, Chicago.



affair. The composer conducted in person, and hence the Concerthaus orchestra was even more unruly and cacophonous than it is under Meyder himself. What under such disadvantages could be distinguished of the work was not to the discredit of Herr Eibenschütz, but on the whole it would seem to me that his thoughts are neither strong nor important enough to fill the form of the symphony. His orchestration, too, is not up to modern requirements. Still I rather liked the C minor scherzo, and the second theme of the first movement (A flat major in 5-4 time) is quite original. That 5-4 rhythm is becoming very fashionable since Tchaikowsky's last symphony, but I must confess that I don't want too much of it, and that even in Tchaikowsky's superb movement it so irritates me by its persistency that toward the close I would give anything for a change into common time. This, however, may be entirely individual, and it would interest me much to know whether others have the same sort of feeling or not.

\*\*\*

Preceding this concert was the farewell concert of Prof. Franz Mannstaedt, as conductor of the Berlin Philharmonic Orchestra in its popular concerts.

In the course of several seasons of very faithful and ever painstaking service Professor Mannstaedt has managed to become a great favorite with the habitués of these popular concerts, which are given three times each week, and at such cheap prices of admission that even the poorer students can afford to frequent them and listen to good music decently performed. Hence the students form a great contingent at these concerts, and foremost among them, I am glad to be able to state, are the American music students. They were out in full force last Wednesday night, and made the occasion one to be well remembered by Professor Mannstaedt, for they showed their gratefulness for past services in no unmistakable tokens of enthusiasm and delight.

The program mentioned but two names, Wagner and Beethoven. The former, whose works only I could stay to hear, was represented by the strongly and precisely performed Meistersinger Vorspiel, the finely shaded but somewhat too slowly taken Siegfried Idyll, the Vorspiel and Liebestod from Tristan and the Tannhäuser overture. Beethoven's C minor symphony formed the other half of the program.

\*\*\*

The annual benefit concert for the Widows' and Orphans' Fund of the Philharmonic Orchestra, formerly conducted by Hans von Bülow, his successor Arthur Nikisch led this year. Of course he gave his services for this very worthy purpose gratuitously and came on from Leipsic specially for the purpose of holding rehearsals and conducting the concert.

The program consisted of three works by Beethoven, and incidentally or purposely (I don't know which), the sacred trinity number played an important part in its constellation, inasmuch as the third Leonore overture, the third piano concerto and the third symphony were the three works by Beethoven selected for performance.

It would be useless to say anything regarding Nikisch's interpretation of either the Leonore overture or the Eroica Symphony. You have all heard these works under his baton, and for myself I cannot say more in his praise than that I listened to the Eroica with a keen zest and a renewed interest of which I thought myself incapable after so hard and wearisome a musical season, and in the case of such well-known standard works every note of which one has "by heart." Nikisch's reading, however, is so full of life, vigor and charm that a person is bound to follow him to the end when once he takes a hold of you.

No better interpreter of Beethoven's piano works could be found in all Berlin than Prof. Heinrich Barth, who played the rarely heard and technically antiquated C minor concerto with such fine, reposeful conception, with such cleanliness of execution and such clear, crisp touch that it was really a pleasure to listen to him. He, too, was treated enthusiastically and generously by the audience, who had him out upon the platform half a dozen times at the close of the concerto.

It amused me greatly to hear one of the Berlin critics comment upon the non-Beethovenish spirit and style of the cadenzas introduced in the concerto by Professor Barth, while in reality these cadenzas were by no one else than Beethoven.

\*\*\*

On Friday night the Philharmonic Chorus, under Siegfried Ochs' direction, gave their last and well attended concert at the Philharmonie. The program, appropriately enough, opened with Brahms' Song of Fate, which difficult work was sung with great precision and intelligence as well as real feeling by this, the best chorus of Berlin.

Miss Vera Goldberg, a protégée of the Royal High School, sang four Lieder by Brahms (Muss es eine Trennung Geben? Auf dem Kirchhofe, Auf dem See and Sehnsucht). I don't care much for the young lady's not over sympathetic quality of mezzo voice, nor does her style of delivery and her articulation and pronunciation proclaim her as a model of modern vocal culture.

The novelty of this concert was C. Villiers Stanford's

ballad, The Revenge, for chorus and orchestra, a work of which I am told that it was performed with tremendous success several hundreds of times in England of late. If this be true I can only wish that it would have stayed over in England. It is one of the driest and most uninteresting sort of compositions that ever emanated from even an English composer, and that is certainly saying a great deal. I cannot understand, either, why anybody should attempt to set to music Tennyson's tale of the useless fight of Sir Richard Grenville, with his little ship Revenge, against fifty-three Spanish war ships. The words sound very patriotic, and for that reason Stanford's opus may have tickled the ears of the British lion; the poem is not a ballad, however, but an epic, which does not lend itself at all well for musical setting. And so little descriptive, so little dramatic and so very tedious and commonplace is Stanford's music that not even where the poem offers him a chance for musical characterization does he seem to be able to grasp it and graphically to describe the situation. He merely manufactures the sort of music to which any other text might be sung just as well. Sophie von Harbon's translation into German of Tennyson's text is too ludicrous to read seriously.

Stanford is no stranger here, and he has conducted his Irish Symphony and other works of his and other English composers with success, but his Revenge, which he likewise conducted in person, was received with silent respect, and attempts at applause were promptly hushed by the majority in the audience, and they were not chauvinists either.

General good humor was restored, however, when Siegfried Ochs gave a very lively performance of Beethoven's incidental music to the festival play, The Ruins of Athens. The well-known Turkish march, the Chorus of the Derwishes, the festive march, with chorus, and above all the baritone soli, sonorously and very tellingly delivered by Joseph Staudigl, were especially well received.

\*\*\*

On the next evening the Stern Singing Society gave their last concert, which took place at the Emperor William Memorial Church.

Originally Beethoven's Missa Solemnis had been selected for performance at this concert, but the death of Johannes Brahms made Professor Gernsheim change the program into a commemorative one. The works thus performed were Bach's deep E major cantata, Liebest Gott, Wann Wird Ich Sterben (Dearest Lord, When Shall I Die?), the adagio from the Brahms violin concerto, and Brahms' greatest choral work, his German Requiem. The performance was on the whole a very worthy one. I was much affected by the noble tone masses of chorus and organ (the latter in Dr. Reimann's trustworthy hands) in the figured chorale and the final chorale of the Bach cantata. The alto recitative was also soulfully sung by Miss Schereschewsky, and in it the oboe played admirably. Sistermann's baritone voice was, however, a bit too light in the bass aria of the cantata, and I liked him much better in the German Requiem, in the third part with chorus, where he gave his solo, O Lord, Teach Thou Me That There Must Be an End of Me, with considerable pathos and beautiful tone quality.

Halir's performance of the adagio in F from the Brahms violin concerto did not strike me so favorably, for it seemed to be lacking in breadth as well as sweetness of tone; but it was dignified and musicianly in conception. He is not a great player, Halir, but he is always scholarly and what you are pleased in the United States to term "academic."

\*\*\*

At the tenth Winderstein orchestral concert in Leipsic Alvin Kranich, of New York, performed several of his compositions, among others his new piano concerto in E flat, which is very highly spoken of by the Leipsic magazine for music and literature, *Die Redenden Künste*.

\*\*\*

Arthur M. Abell, our violin expert, was to have celebrated at Weimar to-day his wedding to Miss Clara Loeser. But the fates decreed differently. The charming young lady is down with a severe case of influenza and the marriage is postponed until May 6.

\*\*\*

Wolff's Concert Agency has grown so big and business so brisk that the present quarters have been found to be insufficient in size. They will therefore be enlarged during the coming summer months and will occupy a whole floor in

the House Carlsbad, 18, which will have an extra entrance on Flotwell strasse, No. 1.

\*\*\*

Nikita returned from Russia last week to Berlin loaded with laurels, shekels and presents of great value. The past season she declared to me the most successful one in her whole career. Miss Nikita intends to buy a country house near Frankfurt, where she will spend her summer vacations with her mother.

\*\*\*

Walter Damrosch arrived in Berlin to-day, and Lilli Lehmann and Reinhold L. Herman have returned. Ernest Kraus, the tenor, is also back, and so is Miss Riza Eibenschütz, who called on me to-day. Both these artists have been re-engaged by Mr. Damrosch for next season. I also met Franz Rummel, who will give a concert with orchestra in Berlin early next fall. He will play the Brahms B flat, the Stenhammer and probably the Schytte concerto in one evening. Miss Coburn called, and so did little Miss Visanska, one of the greatest piano talents I know. She played for me the first movement of the Rubinstein D minor concerto and Bach's D major organ prelude and fugue in d'Albert's piano arrangement. This girl is making good and satisfactory progress. Another very interesting call was that of Mr. and Mrs. D. D. Dexter, together with Mrs. Crane, the latter a former pupil of Joseffy and now studying with Professor Barth. She is likewise going to be a great pianist and a very musical one.

O. F.

### Leading Pianists in Paris.

M. GEORGES HESSE.

THE concert given in the Salle Erard by this excellent pianist and faithful musician is deserving of more than passing mention, especially to anyone acquainted with the patient and conscientious classroom work of the artist-composer. Although the program was varied by the work of celebrated lights in the musical and artistic world, the piano portion stood out clear and distinct in its classic purity of conception and its impeccable perfections of technique.

A Chopin apostle by preference, a fantasia impromptu, nocturne, scherzo, etude, valse, polonaise were among the numbers chosen from the tone-poet, and were played with a poetic feeling united with a certain intense virility that captivated the audience. It also declared the virtuoso who does not follow conventionality in his playing as much as he studies the thought of the composer. Larmes d'Amour, by H. Ravina, created the warmest applause. Caprice Polka, by Mathias; Bagatelle, by Rougnon, and Murmure les Sources, by David, formed a varicolored group which brought to view the admirable virtuosity and nice shading of the pianist's work. In a Beethoven duo for piano and violin M. Hesse was accompanied by M. Vannereau, of the Conservatoire Concert Society and of the Opéra.

M. Hesse was born in Paris, and his studies were pursued at the Conservatoire with M. Geo. Mathias in piano and M. Bazin in harmony. Premier prix and many times laureate of the institution, in its various departments he was one of its favorites, and entered quickly into professorship, which he has now steadily followed for some twenty years. He gives annual personal concerts as well as constant auditions of his pupils.

He is a devoted teacher of a large class of young people who adore their master, as well as of a large number of private pupils. An interesting feature of his class work is an hour devoted to musical diction and sight reading. Seated at the piano he plays certain notes to be named by the pupils, chords to be analyzed and strains to be harmonized. The progress of the young people in these difficult matters is most satisfactory and encouraging.

Chopin is in some sense a specialty of the school, the pupils being led to its interpretation by the great love of the master for it and his own trained skill and knowledge. All music, classic and modern, is taught, however, and its religion inculcated in various attractive ways. This teacher never imposes himself upon the pupils in a way to interfere with their own proper individuality. Indeed this is one of the most praiseworthy elements of his school work. He guides, leads, directs and opens the mind, but lets it do its own thinking and feeling. His pupils could never be "imi-

### EMILIO AGRAMONTE, ... Vocal Instruction.

For Terms, &amp;c., address

110 LEXINGTON AVE., NEW YORK.

Will Continue Teaching During the Summer.

### FLORENCE TOWNSEND, ... ACCOMPANIST

FOR VOCALISTS AND  
INSTRUMENTALISTS.

224 West 21st Street, NEW YORK.

COACHING A SPECIALTY.

Reference: Editor MUSICAL COURIER.



### ARTHUR J. HUBBARD

The Eminent Authority on all  
matters pertaining to the  
ART of SINGING.Voice Production, Concert, Church,  
Oratorio, Teaching and Opera. Certi-  
ficates given to qualified teachers. Opera  
class taught dramatic action, Stage  
Practice, Public Performance, &c.149A Tremont Street,  
BOSTON.



tators." Many of his pupils have become teachers themselves.

In addition to his teaching in the Maison Musicale, 3 Rue Petits Champs, a quiet nook in the very centre of Paris, between Avenue de l'Opéra and Rue Richelieu, M. Hesse is professor at the College Roland, an institution belonging to the city, where many of the students follow music as amateurs. In Auteuil also he has classes and pupils. He writes well, and his songs especially are much in vogue. Several charming ones were sung with success at a recent concert in the salons of Mme. Bouichère.

An exquisite waltz song, *La Valse du Bonheur*, just out at Quinzard's, is one of the latest favorites. It is a most effective song of eleven pages, and would be a feast for a soprano of brilliant voice, go and sense of rhythm. The words are most attractive. A *Chanson d'Amour*, *Sérénade à Maggy* and *Hébé*, a rondo valse, are likewise attractive and good as to musical value.

M. Hesse is an intimate friend of the composer, M. H. Ravina, and from him he has had many counsels.

### Indianapolis May Festival.

THURSDAY EVENING, MAY 20.

Soloists—Mme. Clementine de Vere, soprano; Miss Sara Layton Walker, contralto; Mr. Evan Williams, tenor; Mr. Ffrangcon-Davies, baritone; Mr. Oliver Willard Pierce, pianist.

#### PROGRAM.

Prelude, chorale and fugue.....Bach  
Orchestra.  
Aria, O Rudder than the Cherry.....Händel  
Mr. Ffrangcon-Davies.  
Choral fantasia.....Beethoven  
Mr. Oliver Willard Pierce, chorus and orchestra.  
Aria, The Magic Flute.....Mozart  
Mme. Clementine de Vere.  
Overture, Euryanthe.....Weber  
Cantata, The Swan and the Skylark.....Goring-Thomas  
Madame de Vere, Miss Sara Layton Walker, Mr. Evan Williams,  
Mr. Ffrangcon-Davies, chorus and orchestra.

FRIDAY AFTERNOON, MAY 21.

Soloist—Mr. Barron Berthald.

#### PROGRAM.

Symphony in C major (No. 7).....Haydn  
Orchestra.  
Aria.....  
Mr. Barron Berthald.  
Pagina d'Amore.....  
Caliban's Pursuit, from The Tempest.....Van der Stucken  
Orchestra.  
Songs.....  
Mr. Barron Berthald.  
Ballet, Le Cid.....Massenet  
Orchestra.

SATURDAY AFTERNOON, MAY 22.

Soloists—Mr. Oliver Willard Pierce, pianist; Miss Sara Layton Walker, contralto.

#### PROGRAM.

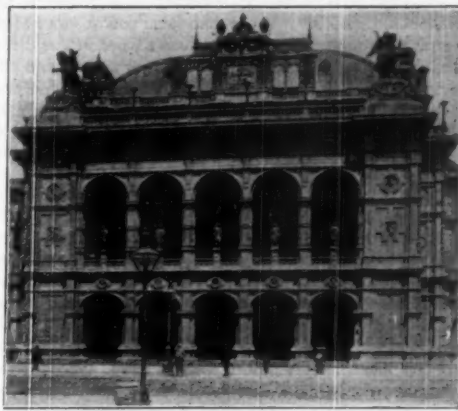
Overture, Egmont.....Beethoven  
Orchestra.  
Aria.....  
Miss Sara Layton Walker.  
Concerto in E flat major.....Liszt  
Mr. Oliver Willard Pierce.  
Children's cantata, Into Life.....Benoit  
Children's chorus and orchestra.  
American Fantasy.....Herbert

SATURDAY EVENING, MARCH 22.

Soloists—Mme. Emma Calvé, soprano; Mr. Barron Berthald, tenor.

#### PROGRAM.

The Flight Into Egypt.....Berlioz  
Mr. Barron Berthald, chorus and orchestra.  
Dance of the Sylphs.....  
Hungarian March, from the Damnation of Faust.....Berlioz  
Orchestra.  
The Mad Scene from Hamlet.....Thomas  
Mme. Emma Calvé.  
Overture and chorus from Masaniello.....Auber  
Orchestra and chorus.  
Aria, La Perle de Brésil.....David  
Madame Calvé.  
Reverie, from Suite Algérienne.....Saint-Saëns  
Finale from Les Erynnies.....Massenet  
Orchestra.  
Chorus from The Redemption.....Gounod  
Chorus and orchestra.



VIENNA OFFICE THE MUSICAL COURIER, 11, 8 Schösselgasse II., Thür 31, April 3, 1897.

U [The letter was delayed in transmission as will be seen from the date line.]

THE flag from the Musik Verein building hangs at half-mast. The house at No. 4 Karligasse is darkened. The last tears simultaneously with the last breath of a great man have fallen. "O Death, how bitter thou art! O Death, how well thou doest!" Tears, a long sigh, and then sweet death! The swan had sung his last notes, the man had shed his last tears, and now death has brought its last and lasting peace.

The last of the masters, the last of conservators, the last of the prophets has passed upward into the eternal music of the stars! "The passing of Brahms" over the bridge, up the white staircase, into everlasting harmony with the music of the universe! Emigravit.

\*\*\*

Upon most of musical Vienna the news of the death of Brahms fell like a thunderbolt out of a clear sky. While all knew his disease was mortal, only the very few in his limited circle of intimate friends were aware that his end was so near. Even to those who watched by his bed in the final throes of the death agony was his death at the last a sudden tragedy. Frau Doctor Truxa, his faithful nurse, came into his room crying. As he opened his eyes and saw her he rose slightly and began weeping violently—suddenly fell back, sighed out a long breath and expired.

On March 7 last he appeared in public for the last time, in the Philharmonic concert, when his symphony in E minor, No. 4, was performed. So long and persistent was the applause that Brahms came before the director's box and, touched by the affectionate, worshipful demonstration, he burst into tears. All then noticed his deathly pallor, the sharp drawn lines of tense suffering on his countenance, which heightened and emphasized a physical, spiritual intensity most noticeable in these, his last days.

A month later, in the same place, the Deutsches Requiem was sung in memoriam—a fitting tribute to the man whose tribute in turn it was to the only woman he loved—his mother! An exalted masterpiece whose tones seem to soar sublimely aloft to the source from which such inspiration must have sprung.

\*\*\*

The value in which such a genius was held in Vienna can hardly be overestimated. He has been characterized as the "monument of our century," as the "epigone" of all that exists in the history of music since the time of Johann Sebastian Bach—not the beginning, but the end, the Omega of the classicists. "The genuinely great master, our true friend," as Hanslick speaks of him. He has been compared with Bach as a great contrapuntist—with Beethoven's third period—with the genius of melody which Schubert's works disclosed to him. And so to all the masters Brahms owes a debt—Mozart for his inspiration; he is reported to have said, "Yes, who can do what Mozart did!"; Bach for his counterpoint; Beethoven for the wealth of musical ideas, the revelation of genial themes, the active principle of modern music; Schumann for his early recognition and his agency in bringing him still so young before the world; Schubert for the tender, naive melody in his touching songs

—an "epigone" indeed!—a product, a consummation of all these great spirits, Brahms will forever remain a musician of the composite type, yet "master," and great because, above all and before all, a stately individuality marked by psychical spirituality is indelibly impressed upon all or most of his work—the Browning of music, only then fully enjoyed and appreciated when we fully understand him.

Emersonian in conception, he is, in contrast to Beethoven's expression of world ideas, the single private individual who, rich in spiritual endowment, tells us his own thoughts, his own experiences, his own joys and sorrows, his own suffering and pain, his own moments of glad, triumphant exaltation and his own "blues." If he is sometimes abstruse and heavy, it is only like the black, lowering clouds which the more enhance the glad fulsome floods of sunshine that are always sure to follow.

How Brahms could write some music just as he has, and have never loved or experienced the "grande passion," is something of a mystery to me, for Brahms showed an equal dislike of opera and matrimony. I am rather inclined to suspect that hidden deep in the innermost recesses of his heart was some love story. Was it a sad one? Did she disappoint him? Love another? Coquet with him? Jilt him? Or did she die, or was she already another's—a sort of forbidden fruit? Whatever his story, Brahms was, with one or two exceptions, a woman hater, or said to be such.

For a pretty woman especially he had oftenner than not only a fierce forbidding kind of scowl, but he was ever a mixture of the genial and kindly with the austere, and—must one say it?—a little of the boorish, that prerogative of genius and unpleasant, unbecoming assertion of masculine superiority. All this may or may not be authentic. It is only personal observation and a little hearsay from a strictly feminine standpoint. It seems here a little flip-pant and somewhat irrelevant, so please put it all in a parenthesis or a stage "aside," and let it pass.

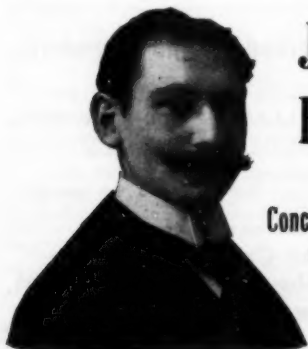
\*\*\*

Speaking of the opera, the last one Brahms was induced to attend was the lately sensation-arousing Strauss' première, *Die Göttin der Vernunft*. Hanslick tells us how he took a seat with him in the same box in the Theatre am der Wien, sat through the first and second act, but feeling too ill to remain longer he left the theatre, "vehemently protesting," relates Hanslick, "against a carriage being procured for him or that someone should accompany him home, that which already seemed quite advisable. Only through some little strategy did it happen that he accepted the company of my brother-in-law. It was the last theatre that he entered. (Evening concerts he had long before given up. The concert of Marcella Sembrich, whom he so highly appreciated, he would much have enjoyed hearing, but went in person to her asking to be excused.)"

\*\*\*

Many and interesting are the stories and anecdotes related from the life of Johannes Brahms—his love of young children, his haunts in the Prater groves and walks, his love of innocent games and amusements, especially for the young (often, say they, he could be seen in the Prater holding some little street arab on his knee, or watching amid a group of merry children the revolutions of the "merry-go-round") and, that which sounds not at all poetical, his proneness to overeat. He was a gourmand, whose love of a certain salad could only be compared to the avidity with which he devoured the newspapers in his favorite café. It is not improbable that this epicurean tendency may have been the prime cause of the disease which caused his death.

Yet on political matters Brahms was inclined to be most reticent. He seldom was drawn into political argument or discussion, but when once aroused he spoke out his mind freely without restraint or temporizing. Most loyal and worshipful an admirer of the old Emperor William I. of Germany, he was ever vehement and enthusiastic in his praises of the staunch old hero of the Fatherland. Brahms clung obstinately to his North German antecedents, speaking only the North German, and although in the very heart of the Vienna musical world, never for a moment dropping into the Vienna dialect, preserving to the last his marked North German characteristics. On no subject would Brahms deliberately enter into any dissertation nor be induced to write. His hatred of the whole literary craft is surprising considering his great debt to Schumann's pen and his admira-



**Joseph S. Baernstein,**  
**BASSO.**

Concert, Oratorio, Opera.

For Terms and Dates  
address

117 West 61st Street,  
New York.

A NATIONAL SCHOOL OF MUSIC

Endowed and Incorporated Superior advantages to students.

**College of Music**

Dean of the Faculty: **FRANK VAN DER STUCKEN.**

Send for a Catalogue.



**J. J. RACER,**  
**BARITONE.**

Oratorio, Concert and  
Song Recitals.

For terms and dates  
address

109 East 26th St.,  
NEW YORK,  
And Leading Agents.

Vocal Instruction.



tion of this prophet and slayer of the Philistines of the new school. Many were the attempts made to induce him to write or dictate an article on Beethoven.

He scented from afar the musical critic, and absolutely refused to say a single word on the subject. The only hope then was in spontaneous conversation to draw him out unconsciously—but here again was a difficulty. He would never talk freely to strangers and in these last months his illness forbade all approach except by invitation or from intimate friends. I met him once or twice in the Tonkünstlerverein, and looking him over with a view to a possible conversation on Beethoven I concluded that in view of the experiences of others, and his then seriously ill condition, the prospects were decidedly forbidding. I felt myself to be one of the hated *litterateurs*—the abhorred musical critic, and I began to wish I was almost anything else for the time being.

My natural veneration for age and genius would have frozen me to the spot as I felt myself to be standing in the presence of the last of the great masters, and a certain awe would have overpowered my ability to speak only that this immortal was standing like all other ordinary mortals with check in hand waiting for his overcoat. For the moment the aroma, the halo of genius, was destroyed by this entirely ordinary, everyday act, and I fell to wondering how it would seem to see Tennyson tying his necktie, Palmerston having his boots blacked, Macaulay or Thackeray eating corned beef and cabbage, or George Eliot going out shopping!

In religion Brahms was of the old austere puritan type, a member of the "Evangelische Kirche," or Lutheran Church. His knowledge of Holy Writ was considered remarkable, and the last material for his musical setting was chosen from its pages, viz., Vier Ernste Gesänge. The Deutsches Requiem, too, is a Protestant work. The Latin ritual of the Roman Catholic mass could not in the nature of things come under his consideration for such a work. The selections from Holy Scripture which are so grandly combined with such a noble unity of design show his minute acquaintance and his high appreciation of the sublime Hebrew poems, the unspeakably tender and touching monologue of the Greek in the fifteenth chapter of St. John's Gospel and the matchless Greek rhetoric of St. Paul.

This leads me to a two minutes' sermon I should like to preach from a text quoted by your RAconteur: "The world will find a reaction in the study of music from its spiritual side, its inner life."

Now, I am aware that spirituality does not always mean religious spirituality, and religion does not always mean the Salvation Army or Moody and Sankeyism.

But looking back over the past one is struck with the fact that the great masters, Bach, Händel and Mozart, Beethoven and Brahms, were all spiritual men and to a greater or less extent religionists. (Liszt might be mentioned as a spiritual man or even in a large sense a religionist.) As this is an undisputed fact why is modern musical tendency so prone to a contrary direction, in words at least? Were all these noble beings old fogies? Are these grand object lessons to be ignored, to be without effect, to have no imitators in this day and generation? Gott bewahre! I conceive that Brahms was not only intellectual, metaphysical, psychological, but like Browning he was a religious man—both intellectually spiritual and religiously spiritual.

His death has in this respect removed the last of podium preachers, as it were. There is now not a prophet, or even the son of a prophet, left among us, unless it be among the great English or French church composers, and then not to be mentioned in degree or comparison.

I recall the words I heard once from a Glasgow preacher: "We look upon a Raphael Madonna, we hear a sublime symphony, we stand upon the summit of Mont Blanc, or gaze upon a beautiful landscape, and we intuitively feel them to be beautiful; we do not need argument to convince us." So, the preacher argued, are the things of the spirit to the eyes which have been spiritually endowed with sight to perceive the spiritually beautiful. We conceive a consummation of the Good, the Beautiful and the True, and give it the only audible expression possible which is in the intangible, mysterious, unfathomable speech of Music, and we then see more clearly the far reaching truth of that quotation from Pythagoras, Plato and Aristotle, "Music is the basis of all human development." Would that all the present day Iconoclasts (together with all the hypocrites and old maid or married Josephs mentioned by one of your corres-

pondents) could be burned up together in a furnace as hot as Nebuchadnezzar's! Would that some pen or voice more powerful than mine could or would say a word in this direction that would arouse others to thought or action, and pull poor, low, groveling human nature out of the mire and save us from the general principle of degeneration which calls good evil and evil good, which takes delight in debasing the moral currency and in killing every last feeble aspiration after something higher!

I am another one who feels better now!

\*\*\*

Brahms being an evangelical churchman, his burial service was held in the little Lutheran church in the Dorotheergasse. There is little simplicity about the Austrian funeral, but compared with the great pomp in the Karl's Kirche when Bruckner was buried Brahms' funeral service was simplicity itself, excepting the floral display, which loaded six wagons with wreaths and floral souvenirs from all over the world of art and artists and royal patronage. From Cannes came three—the Queen Marie of Hanover; the Princess Mary, and the Duke of Cumberland; also wreaths from George II., Duke of Sachsen Meiningen (the largest and most splendid of all sent); also a magnificent one from the "City of Vienna;" one from the City of Hamburg, the Princess Leontine Fürstenberg, Prince Henry XXIV. of Reutz, the Royal Academy of Art in Berlin, the Society of Music in Frankfurt am Main, the Count and Countess Oriola, the ducal court chapel in Meiningen, the Cologne Conservatory, also the Cologne Konzert Gesellschaft in Cologne, Karl Reinecke, Hans von Sommer (Weimar), the Berlin Philharmonic Society, Huberman (New York), Vienna Philharmonic Orchestra, Dr. Horch's Conservatory in Frankfurt am Main, the Vienna Academic Singverein, Eugen d'Albert, the Hamburg Philharmonic Society, the Brussels Conservatory, the Family Shakespeare, the Bohemian String Quartet, Karohue Gomperz-Bettleheim, Nellie and Rudolph Rhoback, Johann Strauss, Ignaz Brüll, Richard and Irma Perger, Paula and Wilhelm Gericke, Karl Goldmark, the Vienna Männergesangverein, South Austrian Sängerbund, Baroness Eleanora Bach, the Vienna Singakademie "Ehepaar Leschetizki," and countless others—I have mentioned merely the most prominent.

Next to the floral display one noticed the vast multitude of people gathered in crowds on all the streets of Vienna through which the procession was to pass. I was told that no such demonstration of public mourning had been seen in Vienna since the death of the Crown Prince. For hours before the funeral cortege started from the house of mourning in the Karlsgasse people were gathering from all quarters and stood for hours in waiting to see the procession pass. I received a card admitting me to the church, as its smallness limited the numbers of attendance at the burial service, and at 2 o'clock betook myself to the Musik Verein, where a special memorial ceremony was to take place.

When I arrived large numbers had already gathered and the Singverein were already standing about the steps with manuscript music in hand. The building was heavily draped in black, and the large baldachin or canopy over the steps was particularly noticeable for artistic hangings. Large black urns filled with ignitable fluid and carrying the large initial B in white stood near the entrance. These were soon lighted and the black flag from the mast was waving low when the funeral cortege appeared in sight. Around the steps stood the Singverein with its leader, Perger. Left and right stood the members of the Direction of Society of Friends of Musik, and delegates from the Genossenschaft der Bildenen Künstler. As the hearse, drawn by six heavily draped black horses, preceded by the usual herald on a black horse, draped, and carrying a large, heavy black flag, with twelve "magistrates" from the Entreprise dressed in Lutheran costume and on black horses, came up all removed their hats or bowed the head. Then followed the large number of mourning guests, among whom were the president of the Society of Friends of Musik, the General Intendant Baron v. Bezecny, with Dr. von Billing Geheimrath, Nicholas Dumba, members of the Professor's College, the president and vice-president of the Concordia, and large numbers from this corporation; the representative of the Vienna Male Vocal Club, Neuber; of the Lower Austrian Sängerbund, Hofmann; Weingartner, with the Berlin Philharmonic Society (lately giving concerts in Vienna); Hubad, the leader of the Bohemian

Singverein, "Matej," and representatives of all the home and foreign associations, who had sent wreaths and messages. The Duke of Sachsen Meiningen sent as representative Richard Mühlfeld and Concertmaster Eldering to take part in the funeral ceremony.

As the hearse and heralds drew up before the doors of Musikverein Dr. v. Billing stepped forward, laid a wreath on the hearse, and then read a short farewell address. Then Director Fuchs, of the Vienna Conservatory, on behalf of the professors, college and students of the conservatory, delivered a short but touching and glowing eulogy. This was followed by that most touching song—the most beautiful in its fitness that could have been selected from the songs of Brahms—Fahr Wohl, O Vöglein.

Mrs. Morgan, of New York, has translated this song into English. The effect was profound. The strongest were in tears as the procession now moved forward to the little church in the Dorotheergasse.

All the attendants at this little church now joined the procession. I noticed many foreign artists—Sauer, Weingartner Sisters, among them. Professor Eppstein with his son, Professor Door, Robert Gound, secretary of the Tonkünstlerverein; Gabrilowitsch with Frau Professor Leschetizky, Frau Gutmann, Arnold Rosé; many representatives of the music press—if Hanslick was among the number I did not see him. When the procession, passing through the largest multitude of people I have ever seen gathered on the streets of Vienna, reached the church, they found there awaiting them the members of the Vienna Männergesangverein with their leader, Kremser, and many others, who had almost filled the church. I noticed Ignaz Brüll, the Count Pejassevich, Director Jahn, Count Latour, Sektiouschef; also Dr. Franz, Land Marshall Baron Von Gudenus; Otto Franz, the other representative of Duke Sachsen Meiningen, Karl Goldmark and the Vice-Bürgermeister Dr. Lueger.

The coffin was laid on the great bier surrounded with flowers and countless high lighted candles, and as the pallbearers entered the church the choir sang Mendelssohn's Es ist Bestimmt in Gottes Ratto, which was followed by an address from the pastor, Dr. Zimmerman, and the Vienna Männergesangverein then sang the Wanderer's Nachtlied. It was a perfect performance, and its apparent simplicity was in keeping with the rest of this very quiet, simple service, so befitting the character of the quiet, retired, almost reclused master, who shunned the crowd and the noisy, tumultuous, blatant throng whose praises and "triumphs" are so much courted by the littler souls. Still, being somewhat inclined toward ritual myself, I missed the incomparable burial service of the Anglican Church, or even the grand requiem of the Roman Catholic seemed more appropriate to the obsequies of a great genius.

\*\*\*

A short time before his death Brahms visited, in company with a friend, the cemetery where Beethoven's, Schubert's and Mozart's monuments are not far divided. He stopped before the grave of Beethoven, and pointing to the space between this and Schubert's, he said: "Here would be a pleasant resting place." Nothing more was said, but the words were not forgotten, and there they laid him. Perger paid a noble tribute and voiced the last farewell of those present as the remains were lowered in the grave. Those surrounding it, among them Nicholas Dumba, each threw in a handful of the protecting Mother Earth, and thus laden with the mass of flowers laid there we leave him among the great masters in the great and quiet repose of greatness—good because great; great because good—worthy possessors of the "heavenly gift," for none but the truly good ever become so truly great, and the lives of such great men alone make life sublime. E. POTTER FRISSELL.

N. B.—The many concerts given, in which a Brahms celebration was either improvised for the occasion or was a prominent feature on the program, will be noticed in the general concert notices I hope to send soon. E. P. F.

Emma Eames.—The prima donna Mme. Emma Eames has just left Paris for London, after a short visit of a few weeks in her beautiful home. She profited by her short stay to study with her professor, Trabadelo, the operas which she is to sing in London. Her last lesson was devoted to Tannhäuser. She intends to continue her work with Trabadelo on returning to Paris in September.

## KALTENBORN—BEYER-HANÉ

String Quartet.

Also Solo work by Messrs. KALTENBORN or BEYER-HANÉ.

Address for terms, Agents, or 144 WEST 91st STREET, NEW YORK.

## FEILDING ROSELLE

DRAMATIC CONTRALTO.

Oratorio, Festivals, Concerts, Recitals.

Leading Agents, or ST. CLOUD HOTEL, NEW YORK.

## MARY H. MANSFIELD,

SOPRANO.

ORATORIO, CONCERT  
and SONG RECITALS.

For terms, dates, &c., address,

118 WEST 13th ST.,  
NEW YORK



## The Synthetic Method for the Pianoforte.

By ALBERT ROSS PARSONS, F.A.C.M.  
Arranged and Developed by KATE S. CHITTENDEN.

### CORRESPONDENCE LESSONS FOR TEACHERS.

Many teachers come to New York and in a few weeks complete the course for a Teacher's Certificate.

(MISS) KATE S. CHITTENDEN,  
Metropolitan College of Music, 19-21 East 14th St., NEW YORK CITY.

Send 10 cents for a copy of the

## Echoes from the Critical Classes of Albert Ross Parsons, F.A.C.M.

### THE SYNTHETIC GUILD,

125 East 16th St., NEW YORK CITY.

## NINTH ANNUAL TOUR

During AP Engaged to throughout Special en

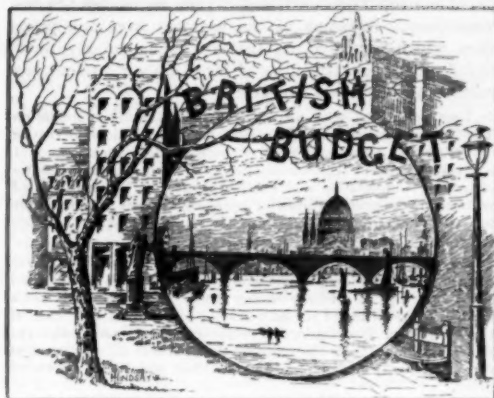
SOPRANO

TENORI

The co the greatest instrument ing, etc. The oro the artists

Mason & H





BRITISH OFFICES OF THE MUSICAL COURIER,  
21 PRINCES STREET, CAVENDISH SQUARE,  
LONDON, W., May 8, 1897.

**T**HE season of grand opera opens at Covent Garden on Monday night with Faust. Emma Eames and Madame Brazzi, two American singers, are in the cast. Plançon is the Mephisto. Noté, the tenor, and Dupeyron, the baritone, were never heard here before. Mancinelli conducts. Romeo et Juliette follows on Tuesday night, when Mme. Frances Saville makes her début.

Van Dyk will sing *Tannhäuser* on Wednesday, to the *Elizabeth* of Mme. Eames and the *Venus* of Mme. Brazzi. Aida will be mounted for Thursday with Miss Susan Strong and Mme. Brema, while Les Huguenots the following evening will serve for the re-entry of Mme. Engle and the début of a new soprano from the Monnaie in Brussels—Mme. Pacary. Mr. Flon will conduct the last named work.

There seems to be much uncertainty about the season altogether. The grand opera syndicate organized by Mr. C. V. Higgins and Lady de Gray have secured a large subscription, which forms the backbone of the enterprise. They do not seem to have been fortunate in their arrangements with artists. There is much uncertainty and the progress of events will be watched with interest.

In the meantime Colonel Mapleson is trying to organize a rival scheme across the way at Drury Lane and things seem to be favoring his purposes. Signor Bevignani is also talking of organizing a rival scheme and altogether we may have a merry time with opera here before the season is over.

The first performance of a new oratorio, *The Death of Moses*, by the Rev. Marcus Hast, will be given on June 9, in Queen's Hall, in aid of the Extension Building Fund of the Jews' Free School, Bell Lane.

Mr. David Bispham's recital takes place in St. James' Hall on Monday afternoon, when he will be assisted by Mile. Olitzka and Mr. Leonard Borwick. Mr. Bispham will give for the first time in England in its entirety Brahms' *Magelone Lieder*, in memoriam of this famous composer, and also sing the *Four Serious Songs*, op. 121, by Brahms, which created so profound an impression at his last recital.

The two last Wagner concerts of the season, with Herr Felix Mottl as conductor, will take place on the evenings of May 11 and May 18, when extensive portions of *Parsifal*, Acts II. and III., will be performed.

At the last monthly at home, given by Mrs. Atwater on Saturday, a large number of people were present and listened attentively to a very enjoyable program. The playing of Miss Ida Branth, of New York, a violinist of exceptional powers, was a feature of the occasion.

Miss Evangeline Florence will go abroad for further study, returning to England next February. She will, however, come over to sing at the Birmingham Festival in the autumn. She will study in Paris and Germany.

M. Slivinski intends to open in London a class for ad-

vanced students in piano playing on similar lines to those followed by Leschetizsky and formerly by Rubinstein.

M. Tamagno will probably pay London a visit about the middle of May, and possibly we may have an opportunity of hearing him during the season as *Otello*.

Mons. E. Jacques Dalcroze, the versatile French composer, pianist and litterateur, will shortly give at Messrs. Broadwood's concert room, for the first time in England, a concert program consisting entirely of his own compositions.

Sir Arthur Sullivan attended the first rehearsal of the new national ballet entitled *Victoria and Merrie England*, at the Alhambra last week. It was intended that the ballet should be produced on the Queen's birthday, but it has been found necessary to postpone it till Tuesday, the 25th inst.

Herr Eugen d'Albert will give two piano recitals under the direction of Mr. Alfred Schulz-Curtius in St. James' Hall on the afternoons of May 18 and 21.

Mr. Henry Wolfsohn is in town, but so far has not made any definite contracts with artists. I shall have something to say about his movements in my next letter.

#### CONCERTS.

The third Philharmonic concert on the 5th inst. brought forward a particularly interesting program. Brahms' symphony in C minor, op. 68, was the *pièce de résistance*. Certainly if Schumann had ever heard this magnificent work of Brahms, written in his maturity, he would have felt proud of the fulfillment of his prophecies about the "young eagle." The symphony was first played under the composer's direction in Carlsruhe in 1876. Mr. Borwick played the concerto in G, op. 59, for piano and orchestra by Villiers Stanford, which was first heard here at a Richter concert, May 27, 1895. The composer in this work has followed the examples of classic form. The beautiful melody in the adagio holds its sway over the hearer, and the solo instrument comes in for its full share of melodious effects. Mr. Borwick's noble tone and irreproachable technic gave it in all its beauty. The finale also, though less lyric in conception, leaves a decidedly pleasant impression. Mr. Stanford conducted his own composition. The overtures, *The Tempest* and *Leonore No. 3* (Beethoven), respectively opened and closed the concert. Miss Sigrid Arnoldson sang the *Jewel Arie* and the *Shadow Dance* with grace and artistic subtleness. Sir Alexander Mackenzie conducted.

The Symphony concert in Queen's Hall on the 1st inst. was very well attended, and the program, with the exception of Arensky's symphony, brought forward selections from Grieg's orchestral works. The concert overture, *In Autumn*, op. 11, was originally written as a piano fantasia for four hands, and afterward scored by the composer for the Birmingham Festival of 1888; also the *Norwegian Dances*, op. 35, were first presented to the world as piano duets. The orchestral arrangement of these most characteristic of Grieg's works is due to Hans Sitt. The beautiful, melodious concerto in A minor, op. 16, was played with fascinating verve and individuality by Miss Adela Verne. The *Peer Gynt* suite of Grieg was as popular as ever, and three pieces from the music of Bjornson's tragedy, *Sigurd Torsalfar*, op. 56, closed the concert. The Arensky symphony in B minor, op. 4, is a beautiful piece of music from the Russian school and was played to perfection. Mr. Wood's orchestra seems to have an inspiration for these glowing and melodious Russian tone pictures. Arensky wrote this work when he was only twenty years old. It has all the fire of youth, but the form and instrumentation show the mature musician. It is curious to observe that the opening movement is in the same key as that chosen by Tchaikovsky ten years afterward for his now famous *Symphonie Pathétique*; also the 5-4 time is used in one movement in both symphonies. The *Andante Pastorale* opens with a lovely theme, followed by another of still greater beauty and pathos. The finale is bright and tuneful; perhaps the least impressive is the scherzo, which is more sinister than jocose, though not without interest. Arensky is a pupil of Rimsky-Korsakoff.

The Bohemian String Quartet began a new series of concerts with a program of Haydn, Tchaikowsky and Schumann. Miss Johanna Heyman was the pianist. It will be noticed that their next will be an evening concert.

Mr. Lammond gave his first recital of this season on the 4th inst. in St. James' Hall before a scanty audience. That the public in general should not be attached to piano recitals in general is, perhaps, comprehensible, but there never was lack of interest in great artists, and Mr. Lammond decidedly ranks among them. His playing is intellectual and full of delicacy, and if occasionally an outbreak of somewhat rugged strength is dictated by his nature it never impresses unpleasantly, because he has attained tremendous artistic self-command. His conception of Schumann's *Carneval* was particularly fine, decidedly not à la Clara Schumann, but nevertheless most interesting. The program was slightly altered, Field's nocturne and Chopin's valse in G flat being substituted for impromptu, op. 142, No. 3 (Schubert), and valse in A flat, op. 42 (Chopin).

M. Augustus Hyllested, Danish composer and pianist, gave a concert in St. James' Hall on the 4th inst., when he introduced his own composition, *Symphonic Poem*, op. 25, for orchestra, and double chorus (Psalm and the Lord's Prayer), and played Beethoven's concerto No. 5, in E flat, and Liszt's concerto in E flat, No. 1, for piano and orchestra. We are used to a strong overdose of music in England; long programs and the irrepressible encore have developed in us a certain fortitude of endurance, but Mr. Hyllested has decidedly the advantage of the strongest of us. A symphony which lasts one and a half hours and two concertos, and we complain that Tristan and Isolde is a little long to sit out! The first movement is promising at the opening, but fantastic vagueness reigns supreme throughout, expressed through endless, unresolved chords. Occasional glimpses of Wagner raise unrealized hopes in the listener, and at last it seems almost an impossibility for a normally constructed ear and nerve to bear the strain of waiting any longer for a solution that never comes. The scherzo begins gracefully and melodiously, but it develops into an andante so long and vague that it was not a pleasant surprise to find at the end the whole beginning repeated. And so *ad infinitum* chorus and orchestra worked hard, and the end came at last, but everyone was too exhausted to know if it was good, though they knew the brasses had had a lot of imposing work to do. It seems hardly fair to pronounce a decided opinion (which would not be a favorable one) on Mr. Hyllested as a pianist. The strain of preparing and conducting his work may have hampered his powers.

Mme. Dyna Beumer, the Belgian soprano, gave a vocal recital in Steinway Hall on the 5th inst. She has a soprano of marvelous flexibility and extensive range and is fully master of her vocal powers. Her singing must surely please an audience who appreciates vocal virtuosity. Her singing of Massenet's arrangement of *Le Carneval de Venise* was an astonishing feat of its kind. In cantilene her voice is of sympathetic quality. Mme. Dyna Beumer was assisted by a young violinist, Miss Nadia Silva, who is an artist of much promise. Her tone is intense, sympathetic and pure, her technic good and her musical conception full of verve. She is evidently of the French school.

F. V. ATWATER.

**A Summer School.**—Mr. Nathan Gans, pianist and teacher, of this city, will, by the request of a number of teachers of Washington and Baltimore, conduct a summer school for the study of the Virgil Clavier method in Sutro Hall, Baltimore, commencing May 24.

Mr. Gans studied the Virgil method with Mrs. A. K. Virgil shortly after returning from abroad, and is now so fully convinced of its superiority, particularly as a foundational method, that he employs it exclusively in his own practice and teaching. Mr. Gans will be in Baltimore on and after May 17 for the reception of pupils and all desirous of learning further particulars regarding the method itself of the course of instruction planned for this particular session.

## NINTH ANNUAL BOSTON FESTIVAL ORCHESTRA.

During APRIL and MAY, 1897.  
Engaged for the leading MUSIC FESTIVALS  
throughout the United States and Canada.  
Special engagement of MME. EMMA

**CALVÉ**

and the following array of artists:

SOPRANO: Mme. Lillian Blauvelt, Miss Rose Stewart, Mrs. Francis Danton Wood, CONTRALTO: Mrs. Katharine Bloodgood, Miss Jennie Mae Spencer, and Mme. Ella Russell.

TENOR: Mr. Barron Berthold, BARITONE: (Sig. G. Campanari) Mr. J. H. McKinley, (Mr. Heinrich Meyn)

PIANISTS: Mr. Martinus Sievking, Miss Minnie Little

The combination is fully equipped to meet the requirements of the greatest Festivals. Orchestral scores and parts to all choral and instrumental works; newspaper and half-tone cuts, elaborate printing, etc.

The orchestra alone, or in combination with the artists, or any of the artists separately, may be engaged by addressing

GEO. W. STEWART, Manager,

120 Tremont St., BOSTON.

Mason & Hamlin Piano used.

Published by G. SCHIRMER,

... NEW YORK. ...

ROMEO AND JULIET. GOUNOD.

Price, \$2.00; Cloth, \$3.00.

Complete vocal score, English and French text.

FLYING DUTCHMAN. WAGNER.

Price, \$1.50; Cloth, \$2.50.

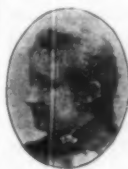
LOHENGRIN. WAGNER.

Price, \$1.50; Cloth, \$2.50.

Complete vocal scores, English and German text.

The finest and most reliable edition published of these works.

Our complete Catalogue, 250 pages,  
sent free to any address.



**Katherine Kautz,**

... PIANIST.

CONCERTS and RECITALS.

Address:  
Care THE MUSICAL COURIER.

**ALBERT MILDENBERG,**  
PIANIST.

**GRAHAM REED,**  
BARITONE.

CONCERTS and RECITALS OF SONG and PIANO

APPLICANTS FOR TUITION ADDRESS

... STUDIOS ...

Steinway Hall, New York,

196 Schermerhorn Street, Brooklyn.



## Virgil Piano Recitals.

THE first of the series of four recitals given by the pupils of Mr. Frederic Mariner took place in the recital hall of the Virgil Piano School on Tuesday evening, May 4. The room was filled to overflowing, and the audience was highly appreciative. Miss Ella May Shafer was the pianist, assisted by Miss Edith Hutchings, soprano, and Mr. Claude M. Griffeth accompanist.

Miss Shafer played delightfully. Like all the Virgil pupils, she played without notes and with perfect composure. Her playing evinced both power and delicacy, and the tone shadings were excellent. She has been a pupil of the school only a trifle over a year. Taking into consideration the length of time she has studied, her playing is really phenomenal, and it was a general surprise to her friends and even to her classmates. Mr. Mariner as a teacher and Miss Shafer as a pupil are to be congratulated on the success of this initial concert. Miss Shafer was recalled twice after the last number, which is certainly a great compliment of these days of many recitals.

Miss Edith Hutchings, a pupil of Mme. Ogden Crane, has a clear, soprano voice of sympathetic quality. She showed most excellent training, and sang with repose and effect. Following is the program:

Piano—	
Gigue.....	Bach
Idyllen.....	Jensen
Waltz, op. 64, No. 1.....	Chopin
Vocal—	
This Would I Do.....	Chapman
A Question.....	Lynes
Sweetheart, Sign No More.....	
Piano—	
A Shepherd's Tale.....	Nevin
Carnival Scene.....	Grieg
Vocal, Thy Name.....	Mary Knight Wood
Piano—	
Reverie.....	MacDowell
Gavot.....	Dryshock
Vocal, Summer.....	Chaminade
Piano—	
Mazurka, op. 68, No. 1.....	Chopin
Polonaise.....	Nevin

Seldom has the small ballroom of the Waldorf been so crowded as on Thursday afternoon, May 6, at the piano recital tendered by Mrs. A. K. Virgil to Mrs. Field's Literary Club, of Brooklyn, and guests.

The players were Miss Bessie Benson, Miss Florence Traub and Mr. Albert Burgemeister. The speed, the accuracy and the finished playing of these pupils were something remarkable, as were the ease and composure with which they played. The interpretations were thoroughly good and effective, some of them deserving to rank as highly artistic.

Miss Bessie Benson is a charming little player, full of grace and coquetry, though at times tenderly serious. Her last two numbers, Valse Arabesque, by Lack, and Heart Sorrows, by Grieg, gave her ample room to display these powers which her interpretation fully justified.

Miss Florence Traub, a young girl of barely fifteen summers, has a most exquisite touch and style in playing, and was at once a favorite with the audience. She also has great power and surprising bravura. The Chopin etude, op. 25, No. 9, and Hark, Hark, the Lark! by Schubert-Hofman, were delightfully interpreted and executed with such ease as to mislead the uninitiated as to their real difficulties. She also played two Liszt numbers, La Campanella and the Polonaise in E major, both works demanding a broad conception and requiring unusual technical ability, as to power and delicacy. Miss Traub was not lacking in either, but played with the dash and brilliancy of an artist.

Mr. Albert Burgemeister, a talented young pianist, opened the program with the Hunting Song by Schumann, the Shadow Dance by MacDowell, and the Gnomensreigen by Liszt. He played with breadth and feeling, the character of the pieces showing to advantage his versatility of style, accuracy and velocity of execution, and knowledge of nuance.

Later on he played an Air de Ballet by Chaminade on the clavier, and then on the piano, having never heard the piece nor touched it on the piano, until he did so before the audience. He gave it a good interpretation and played with accuracy and clearness. This was followed by the A flat etude of Chopin, which was given with taste and delicacy, and the Rhapsodie No. 8 by Liszt, in which he displayed not only a fine conception, but some marvelously beautiful execution and remarkable bravura. Mr. Burgemeister has been studying in the Virgil Piano School only this season, but has made rapid progress. The playing of these three pupils certainly reflects credit on Mrs. A. K. Virgil, their teacher.

The second of the series of piano recitals given by the pupils of Mr. Frederic Mariner occurred at the Virgil Piano School, 29 West Fifteenth street, on Tuesday evening, May 11, with Miss Julia Enton and Master Fred Pfeiffer at the piano, assisted by Miss Edith Hutchings, soprano, pupil of Mme. Ogden Crane. A most enthusiastic audience again demonstrated the fact that the playing of pupils developed by the Virgil method is thoroughly enjoyable and entertaining, and manifested their approval by numerous recalls and flowers in abundance.

Miss Enton's friends were out in force and evidently ap-

preciated her earnest efforts to please. Of her numbers the Beethoven Rondo and the Staccato Etude showed to the best advantage the result of her conscientious study. After several recalls she responded with a dainty morceau that perhaps was the most enjoyable of any of her selections.

Master Pfeiffer proved himself a genuine Virgil pupil by playing straight through every number like a veteran, and we predict future successes for him should he continue as he commenced. Both pupils played entirely without notes.

Miss Hutchings again proved herself an able exponent of Mme. Ogden Crane's careful efforts and sang charmingly. This was the program:

Piano—	
Albumleaf.....	Grieg
At the Fair.....	Demuth
Rondo, op. 51, No. 2.....	Beethoven
Hunting Scene.....	H. Hofman
Vocal, A Cadiz Maiden.....	Délibes
Piano—	
Gavotte Facile.....	Longo
Skating.....	Kullak
Mazurka, op. 30, No. 3.....	Chopin
Andante Elegiaque.....	Wallenhaupt
Vocal, Sans Toi.....	d'Hardelot
Piano—	
Albumleaf.....	Kirchner
Tarentelle.....	Lomas
Barcarolle.....	Schubert-Hofman
Staccato Etude.....	Hause

## Alexander Lambert.

FEW persons in the United States at all interested in the fine art of piano playing are unaware of the existence of Mr. Alexander Lambert, polished musician, a superb pianist and one of the ablest teachers of piano playing in the land. There may be others who claim the privilege of first, but where are those who can attempt to bring forward the marvelous pupil results of Alexander Lambert?

Mr. Lambert sailed on Tuesday, May 11, for Europe, to keep in touch, as is his custom, with the most recent developments in musical art. Although Mr. Lambert has not discontinued his career as piano virtuoso, he is perhaps still better known as founder and director of the New York College of Music, situated at 128 and 130 East Fifty-eighth street, between Lexington and Fourth avenues, a famous school of piano playing in the country, a school which turns out more finished young piano artists than any institution of the kind ever founded in America, and which embraces complete departments under most competent direction of every branch of musical art.

A native of Warsaw, Poland, and the son of a talented musician, Mr. Lambert comes into his musical rights by heredity. Like most musicians of his intellectual balance and calibre, however, he did not enter upon his own musical studies at the marvelous age of two, or three, or four, but waited until the age of ten when he commenced with his father. A little later by the advice of Rubinstein he was sent to Vienna, and after completing his studies under Julius Epstein at the Vienna Conservatory graduated with the highest honors at the age of sixteen. Later he studied at Weimar under Liszt, and subsequently appeared in Germany as a piano virtuoso in conjunction with Joachim, Sarasate, Teresina Tua and a number of other prominent string virtuosos.

His sustained and deserved success throughout Germany brought him into contact with numerous American musicians traveling abroad, and the opportunities of the American field were soon pointed out to him. Mr. Lambert therefore decided to come to New York, where he made his first appearances on the same platform as he was known in Germany—as a piano virtuoso. He made his New York debut at one of the Van der Stucken orchestral concerts in one of the Saint-Saëns G minor piano concertos.

His success was immediate and brilliant, and public and press came forth unanimously in his favor. As a pianist his style is marked by a pure and singing quality of tone, remarkable clarity in execution and a spontaneous dash and vigor, which inspire confidence in the listener, feeling that an inexhaustible technic lies behind. One of the leading New York papers spoke of his work on this occasion as disclosing "a clear and silvery touch, full of color as occasion demands, and a delicacy of delivery that was very fascinating." It is a remarkable fact that Mr. Lambert, given even a small talent, can impart to it so many of his own distinct and polished characteristics that we forget the limits of the pupil in the polished and vital uses to which his abilities have been put.

At a later Van der Stucken concert, Mr. Lambert was heard in the Chopin F minor concerto, in which he scored,

if possible, even a greater triumph than in the Saint-Saëns compositions. As some of the extracts from the press notices which appeared on that occasion embody most faithfully the specific qualities of Mr. Lambert's talent, we reprint some quotations beneath:

Mr. Lambert played with an exquisite finish and fine appreciation of the last two movements. The audience was not slow to realize the fact that they were being favored with an ideal performance of this musical gem, in which technical perfection was enforced by brilliancy, fire, inspiration and intellectual depth. He was recalled four times amid a perfect furor of applause. It was a triumph for him.

Of another appearance a critic wrote:

He played the Liszt Hungarian Fantasia with tremendous power and dash. We have few pianists who could so stir up an audience without resorting to trickery of any kind. Mr. Lambert is not a worshiper at the shrine of pianistic dexterity, but an earnest, careful player, full of musical instinct—something far more rare than mere technical brilliancy. At the close of the fantasia he was recalled several times, with such applause as is seldom heard at an afternoon concert.

Incidentally even with the numerous exacting duties of his College of Music Mr. Lambert has managed to appear in public during the past five years with many of the leading orchestral societies. He has played with the Symphony Society of New York, the Damrosch Symphony Society of Brooklyn, and on more than one occasion at the Anton Seidl concerts in New York, the Van der Stucken novelty concerts, the Van der Stucken symphony concerts, the Van der Stucken Sunday orchestral concerts and the Van der Stucken classical afternoon concerts. Before the exceeding exigencies of his college work were assumed Mr. Lambert was also heard with the Boston Symphony Orchestra under Gericke. He has been the piano soloist at the Grand Musical Festival of Indianapolis and of many other significant musical events.

It cannot readily be denied that Mr. Lambert has proportionately done more for the growth of music in this country than most of our musicians of enterprise. He has certainly developed the most consistent results. His New York College of Music, which was incorporated by the laws of the State of New York in 1878, made its mark from the outset as a school of thorough and consistent instruction. No lame or half trained pupil issues therefrom who has for any period adapted himself or herself to the earnest laws of instruction enforced by the institution. A pupil of exceeding talent not possessing the necessary fees is rarely turned away, and, though Mr. Lambert does not advertise it, some of his most successful pupils have been the product of free tuition. The college is conducted on the principles of the Vienna Conservatory of Music, with which Mr. Lambert is so familiar, and the output of this New York model is justly admitted to rival, if not in many cases excel, what is perhaps the second best conservatory in Europe.

Once a year Mr. Lambert gives a pupils' concert, ordinarily with the Damrosch Symphony Orchestra, at which the work of his pupils—or so-called pupils—is an astonishment in its ease and finish to the public and the critics. People of musical intelligence will judge for themselves, no matter what the advertisement or much noised reputation of other conservatories or musicians may imply, and it is liberally conceded that the New York College of Music stands at the head of musical conservatories in America.

Mr. Lambert's continued energy in his pupils' interest, once their education is complete, is a helpful fact. Most of them who are competent become through his influence and zeal professional pianists, and each one helped forward by him has become a successful favorite with the public.

Personally Mr. Lambert is a man of wide general culture, a thoroughbred gentleman with polished manners, and a graceful suavity of bearing. He is genial and the possessor of a delightful tact, which seems to take every person and thing coming within its range in exactly the right vein. He knows particularly well just what each person needs, and most people leave his society feeling that they have met with just the right amount of understanding and sympathy. He is a man of the world, and in general good tone and style reminds us of anything in the world but the average New York musician. This flexibility of temperament which can make of Mr. Lambert the serious teacher all day, the genial host and popular man of society in the evening, is a pleasant thing to meet in these days of artistic plodding.

The leading European and other artists who come to New York are usually found entertained at the hospitable home of Mr. Lambert, who makes a cordial, capital host and is generally a favorite with the topmost men of his cult. In a word Alexander Lambert is musician, teacher, virtuoso and gentleman combined.

## ELLA RUSSELL,

✻ The Great American Prima Donna. ✻

IN AMERICA

MARCH, APRIL, MAY.

Concerts, Oratorios,  
Festivals, Opera. . .

Address—

The Henry Wolfsohn Musical Bureau,  
131 East 17th Street,  
NEW YORK.



## Another High Salary Crime.

WE herewith reproduce from the Springfield Republican a partial resumé of the Hampton County Musical Festival referred to in our last issue.

It will be seen that this protest against the high salary crime is sufficiently potent to act as a warning to the association under whose auspices this festival is given annually not to repeat it again, unless they wish to make the association appear ridiculous:

The festival just finished will doubtless be known as "Calvé year," even as 1894 was "Eames year," and 1895 "Melba year." In 1896 the managers tried the experiment of having no one super-eminent star, but engaging as good a list of singers as possible. Nordica was on the list, it is true, and is a soprano of the very first order, but she had sung before, so that her value as an exhibit in a raree show was lessened. The experiment was largely forced upon the directors, for the simple reason that no new sopranos were to be had. Each of the planets in the great Metropolitan collection had been gazed at through local opera glasses, except Madame Calvé, and Madame Calvé was not then to be had on any terms. But while the experiment was not entirely voluntary, it was eminently satisfactory. A net loss of \$1,000 convinced the management that the raree show must go on.

But this year was even worse than its predecessor, so far as available attractions go. There were plenty of good singers, but hardly any great prime donne. A singular fatality had come upon the great dramatic sopranos on whom the attention of the public is so exclusively centred nowadays. Madame Melba, greatest of vocalists, had rashly essayed a big Wagner rôle, broken down, and gone to Europe to recover. Madame Emma Eames-Story had suffered indisposition, cancelled her engagements, and taken a long vacation. Madame Nordica had sung here too recently and too frequently to serve the purpose of a great drawing card. Frau Klafsky, the great Wagnerian soprano, had died. There really seemed no one available but Madame Calvé, who had the requisite fame, beauty, and novelty, to make money for the festival.

If this practical monopoly be considered, it will be seen that the managers were hardly to blame for engaging Madame Calvé even at an exorbitant price. They did not like it. They thought it too much to give; they knew that she would not appear to such good advantage in concert as in opera. But they were practically forced into the engagement at a price which was not only excessive, but, as it happened, extortionate. They do not like the star system, and their steady effort has been to get away from it. They realize fully that the standing of the festival depends upon more important things, and that the vocal forces should not be weakened by paying the price of half a dozen fine singers to one soprano. But financial considerations made it seem necessary, and they are not to be blamed.

But if \$2,800 is too much to pay for a single singer at a single concert, how shall it be regarded as the price of a public rehearsal of two songs? For that was what the performance amounted to. Madame Calvé has been singing with the Boston Festival Orchestra, and no doubt if that organization had played this year the songs would have gone more easily. In a minor singer the imperfections displayed would not call for serious comment. But if \$2,800 does not pay for the best that a singer can give, what would? It must be considered excessive for a performance that was at odds and ends.

It has been said in extenuation of Madame Calvé's shortcomings that she has never before sung the Hamlet mad scene without costume and action, and that she had expected to give it in that manner here. The sad change must have put her at a disadvantage, yet it would have been a pity to lower the festival standard by the introduction of the rag-tag of opera. Acting does not come within the legitimate scope of concert, and a fragment of opera, given without context or stage setting, is a melancholy makeshift, neither fish, flesh, nor good red herring. The Hampton County festivals have really got above the level of that sort of thing. But there was no room on the stage anyway, so that it was fortunately out of the question. In the last MUSICAL COURIER Philip Hale points out the absurdity of these operatic fragments, apropos of Madame Calvé's recent singing "In costume" in Boston:

I am a warm admirer of the wit of Emma Calvé. To me as a singer and actress she is remarkable. Yesterday her ability as a singer, pure and simple, was shown in full, clear light by her performance of the air from The Pearl of Brazil, and there was much that was vocally delightful in the mad scene. On the other hand, her intonation was not always pure, and at times in her endeavor to make colorature dramatic she accentuated emotion to the injury of song. But I deplore and bewail the fact that such a woman—one who has serious views about art, one who has brains as well as tempera-

\* It is one of those incomprehensible phenomena in productive music that Nordica after singing in most any community deprecates commercially in that community. We have never understood the cause of this, except that it may be attributed to the fact that she is an American. For instance, she didn't draw sufficient at the Damrosch performances last season to make the investment profitable for Damrosch.

ment—should for the sake of exorbitant money take to barn-storming. The concert of yesterday was incident to the chromo-civilization of the United States. No truly civilized community would tolerate such a gross absurdity as a performance "in costume" of a mad scene pitched at random into a miscellaneous concert. That Calvé does not realize the absurdity is impossible; that she is unable to throw herself suddenly and without previous preparation of incident or growth of emotion into a tragic scene is not to be wondered at; it is surprising that she does not openly to the audience that applauds such artistic immorality.

It is surprising how well the festival came out, when one considers how many of the singers were candidates for a hospital. Madame Calvé had had more or less vocal troubles lately, but had fortunately recovered. Barron Berthold had suffered so much from the influenza during the few days previous to his appearance that the festival managers had been busy making arrangements for a substitute. He had not fully recovered, and did not appear at his best either in Samson and Dalila or in the concert of the next day, but he came through in the most creditable fashion. Miss Desvignes labored under a similar disadvantage, and should be given the highest praise for the courageous and successful way in which she carried her part through. Altogether the managers may well draw a long breath of relief at the thought of what might have happened.

How did the festival compare with its predecessors? is a question that everybody asks as soon as the show is over. Briefly, it was better, for the simple reason that the chorus and orchestra were better. The chorus shows a slight but perceptible gain every year under Mr. Chadwick's careful drill, and the orchestra is beyond doubt stronger in the purely orchestral numbers. In Samson and Dalila the orchestral parts did not fit in so harmoniously as when played by the Boston festival orchestra, which had been playing the work during its tour, and had it practiced right up to the handle. There were several ragged places Wednesday night, yet the performance as a whole surpassed that of 1895. The change to a more dramatic style of interpreting the solos gave it vastly more life. The same thing was true of Elijah, so far as Mr. Frangon-Davies' part goes. The magnificent energy and breadth of style with which he gave the part of the Prophet added a new interest to the oratorio. But it is a pity that \$1,000 or so could not have been taken from Mme. Calvé's easily earned money and spent in strengthening the weak vocal spots. It is ridiculous and wrong to pay more, and far more for a bit of vocal display than for all the soloists of all the big works given at the festival.

**Trabadelo as Singer.**—A brilliant marriage of this week at the fashionable Saint-Pierre de Chaillot was that of Mlle. Consuelo de Lesseps, daughter of the celebrated Frenchman Ferdinand de Lesseps, to the Baron Prosper de la Grange. All the friends of the family and many of Paris elite were present, and among the witnesses to the signature were the Prince d'Arenberg, president of the Suez Company, and the Count de Perigord. The marriage was performed by one of the oldest friends of the family, l'Abbé Gaulle. Two sons of the financier were in the cortege, Ismaël and Bertrand, both pupils in colleges here.

The music was the most brilliant and effective, the celebrated tenor Trabadelo singing the solos. He sang the Gounod Ave Maria and the Pater Noster, by Fauré, in superb fashion, with such warmth and style that he received complimentary letters from both families and from the great French baritone. Trabadelo is, in fact, more in voice than ever, and could he be tempted from his attractive studio would be a valuable addition to the operatic stage anywhere.

**Claude Elwood Albright.**—This young artist has won fresh successes in French salons; last week at the soirée of the Countess de Trobriand, given in honor of Mme. Burnett-Stears. Here she sang twice, alone in Chanson de Tigre, by Massé, and Guy d'Hardelot's Sans Toi, and in the Lakmé duo with Mlle. Siri Lind, who, by the way, is a relative of the late Jenny Lind. Some 100 guests were present, many titles and many of the American colony. The Princess de Rohan, the Marquise de Wentworth and Mme. Adam were among the guests. The princess was kind enough to come forward and congratulate the American.

She was also soloist last Thursday at a grand soirée given by the ex-Queen Isabella of Spain, where she was perhaps the only untitled person present. She sang four times during the evening, and has been invited for next season. She expects to return to her home in Albuquerque, New Mex., in June to rest, returning to Paris in October, when she expects to make her home with her professor, Mme. de la Grange, to complete her voice studies and prepare herself thoroughly in French and Italian repertory.

## Strine on Sousa.

THE filing of a new bill in equity against John Philip Sousa in the Common Pleas Court of Philadelphia, by Hon. Wm. F. Harry, W. C. Low and James M. Beck, counsel for the estate of David Blakely, is additional evidence that the heirs of Sousa's late manager are determined to push the case against the bandmaster as rapidly as possible.

Many interesting developments are in store when it comes to trial. Theatrical managers all over the country are largely interested. The court's decision is likely to create an important precedent upon the question, whether, after a manager has invested large sums to make a "star" a paying theatrical property, the "star" is legally justified in refusing to carry out a contract which gives the manager exclusive control of services for a stated period; and also whether a name in the theatrical world, established at great cost, is not as much a part of property as the title of a book or the claim to a valuable patent.

Charles W. Strine, formerly press representative of the band, who was appointed manager by the Blakely estate when they discharged Frank Christianer for paying Sousa over \$5,000 of undivided profits they claim he was not entitled to, in speaking of the matter said: "Mr. Sousa's agents have for the past few days industriously circulated a report that we intended to abandon our case against the bandmaster. I received a letter to-day from James M. Beck, one of our counsel, which stated the rumor was absurd and that we have only begun to fight."

"Mr. Sousa claimed that the death of Mr. Blakely ended the contract between them. The representatives of the estate held an entirely opposite view. They contended that it reverted to Mr. Blakely's heirs. This fact is clearly set forth in their agreement, which said that 'Sousa's Band' should be owned and controlled by Mr. Blakely or his successors and assigns. After Mr. Blakely died Sousa made me a proposition to go out with him on the present 21,000 mile tour. Arrangements were made between us personally without any thought that the Blakely estate had any equity in the business. I relied on his statement that the contract was a personal one and ceased at Mr. Blakely's death. As there was no sign of an agreement between Sousa and the estate, I went to Mr. Low, Mrs. Blakely's counsel, and asked him what they expected Mr. Sousa to do. He told me they wanted nothing except their rights under the contract. I brought the contending parties together. After considerable argument Mr. Sousa agreed to go out. In a recent statement he said: 'Since November last, when Mr. Blakely died, I have appeared under the management of his estate, the original conditions holding good.' Whether he considered himself bound by the contract or not was a matter of no moment to Mr. Low. He said under it Sousa was an employé and his salary was a stated sum and a stated percentage in the profits. Mr. Low refused to accept the proposition made by Sousa to Christianer or myself unless we made it to the Blakely estate. At Sousa's request I made them a proposition. They engaged me as assistant manager. Before Mr. Blakely died he had made contracts up to May 23. In addition to this he had all the correspondence and plans under way for the completion of the tour. The remaining contracts required only routine and clerical work for their completion."

"We started on the tour in December, but when I reached New York in April I found Mrs. Blakely and her counsel in a state of indignation against their manager, Christianer. He had deliberately violated their orders and paid Sousa over \$5,000 of undivided profits. When the band reached New York Christianer was summarily discharged. The same day I was ordered to assume the management under Mrs. Blakely's direction. Acting under my contract I did so. After the concert in Brooklyn on April 5 Mr. Sousa demanded the proceeds. I informed him that I had the money as the representative of the Blakely estate, and he couldn't have it. For once Mr. Sousa lost that even temper that is so prominent a characteristic of his genial nature. He said he recognized no one but Mr. Christianer as the manager of the band, and that the money belonged to him. I told him it was a matter of indifference whether

## Mme. OLIVE BARRY

Late Contralto of the American Church at Nice, France.

## Vocal Instruction.

"She is fully competent of making an excellent teacher in the Art of Singing, having thoroughly understood my method." In faith,  
FRANCESCO LAMPERTI.  
NICE, March 6, 1899.

"I shall be only too glad to see any pupil you may send to me."  
—Augustin Daly.

ADDRESS:  
"THE OAKLAND,"  
152 West 49th St., New York.

## CLEMENTINE

IN AMERICA  
SEASON 1896-97.

## DE VERE

Hotel Savoy or Leading Agents, New York.

For Concert Engagement:

Mrs. ANNA THOMPSON,  
SOPRANO LÉGÈRE.

Complete Repertoire—French, English, Italian.  
Three Years in Paris. Address care of  
M. DUBULLE, Prof. de Chant, 85 rue d'Amsterdam, Paris.

## LOCKWOOD

PIANIST.

STEINWAY HALL,

NEW YORK.



MISS FANNIE HIRSCH  
SOPRANO.

Concert and Oratorio.

111 East 73d Street,  
NEW YORK. --



he recognized me as manager or not, but he would not get the money. He did not.

"Then Sousa refused to play the concerts at Newark and Yonkers, claiming that the contracts were made after Mr. Blakely's death. That is true. But he did not refuse to play in New York on April 4 under contracts made by the estate after Mr. Blakely died. He played because he was afraid to disappoint the New York audience. Then Mr. Sousa made private arrangements with the band, induced them to desert their employers, and proceeded under his own management.

"Some of his statements regarding his relations with Mr. Blakely show plainly that Sousa must know his case is legally hopeless. To attack a dead man who cannot reply to him is not very strong evidence of Mr. Sousa's fairness. His statements are likely to cause him embarrassment when he is put on the witness stand. One of these is credited to Sousa in an interview with the *Washington Post*. He says: 'When I arrived in this country (after Mr. Blakely's death) I found affairs regarding the band in a very chaotic condition and everyone sitting around with his arms folded. Dates had been made and the tour must be completed, so I shaped affairs for the tour and went on the road.' There is positive evidence over Sousa's signature that Mr. Blakely and his staff had so far progressed in planning and contracting for the tour that there was nothing to do but to go out. He must be mistaken somewhere.

"Sousa contended in his answer to our bill, I was not acceptable to him as manager under the agreement between himself and the Blakely estate. Mr. Sousa, under the contract, was an employé like myself, and when I was engaged as assistant manager my duties were in no manner particularly specified, though it was generally understood that the newspaper work was to be my especial field. I was fully able and competent to assume the management of Mr. Sousa under any manner contemplated by any agreement. That other "stars" in the same line think so, there is plain evidence, from the fact that I have now two offers of managing partnerships from concert bands. The president of the John Church Company, which pays Mr. Sousa thousands of dollars in royalties, and who have been large contributors to his success, notified me that whatever influence they could use to bring Mr. Sousa and myself together as conductor and manager, they would employ; in the belief that further publicity of his compositions and the reputation of his band would be largely promoted. In addition to these evidences I have the assurance of the largest theatrical firm in the country that my reputation for my usefulness as a manager is in no wise impaired, for I have entered into an agreement with Klaw & Erlanger for the season of 1897-98, to become one of their staff of managers.

"Mr. Sousa has eloquently said that he has right and justice on his side. The facts throw a doubt over his claims."

[THE MUSICAL COURIER would be pleased to publish any statements furnished by bandmaster Sousa on this apparently intricate legal complication.]

**A Von Feilitzsch Pupil.**—Mr. Charles R. Hawley, who is singing *El Gato* in *The Serenade*, and who is Frothingham's understudy, is a former pupil of Madame Von Feilitzsch, who was also Evan Williams' first teacher.

**Ogden Crane at Asbury Park.**—On June 1 the Ogden Crane Musical Club gives its last concert for the season in Chickering Hall, and the comic opera, *Doctor of Alcantara*, which was given so successfully in Chickering Hall March 10 by the Ogden Musical Club, under the management of Mme. Ogden Crane, consisting entirely of her pupils, will be reproduced at the Asbury Park (N. J.) Opera House May 27.

Madame Crane's studio will be open for the season at Appleby Building, Asbury Park, on Mondays and Saturdays until further notice; also continues at studio, 3 East Fourteenth street.

**Scherhey Annual Concert, Chickering Hall.**—Mr. Scherhey's concert, by his vocal students, occurs on Monday evening, May 24, when the following will participate: Misses von Ramdohr, Wettengel, Menzel, Stursberg, Arcularius, Brun, Crawford, Patz, Mrs. Paul, Mrs. Phillips, Messrs. Xanten and Walther. Miss Anna Baltz, pianist (pupil of Scharwenka), and Hans Wetzler, accompanist, will assist, and tickets may be had free on application to Mr. Scherhey, 149 East Twenty-first street, Gramercy Park.

## Broad Street Conservatory of Music,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

CABLE ADDRESS: "MARGUERITE," BOSTON.

## WHITE-SMITH MUSIC PUBLISHING CO.

BRANCH HOUSES:

NEW YORK, 6 East 17th St. CHICAGO, 5 & 6 Washington St.

Principal Offices, Publishing and Sales Departments:

62-64 Stanhope St., Boston, Mass., U. S. A.

## OBITUARY.

### Max Maretzek.

THE death of Max Maretzek, which happened Friday morning the 14th inst., at his residence in Pleasant Plains, Staten Island, where he had resided for many years, was not entirely unexpected. He had finally settled at that place, giving lessons in singing at such times as his health permitted, but the general breaking up of the system made his work spasmodic, and he succumbed to a second stroke of apoplexy. Naturally in cases of this nature the victim himself is least aware of the great danger, and in the early part of the week he had written to some of his pupils that he would soon be out. Maretzek leaves a son and two daughters.

Maretzek was born in Brünn, in the province of Moravia, Austria, on June 20, 1821. This is the section from which the American operatic manager seems to have developed, for the Strakoschs—all of them, Max, Maurice, Ferdinand—whose children came here, and the Graus, including old Jacob and Maurice, came from this section of Austria, and they were all men of Hebrew stock. Educated by the local town musicians



MAX MARETEK.

(when they were educated in music), and interested as youths in the local opera house, getting their cues from this source, they then branched out as American managers.

Some of them with a musical penchant dabbled in the art, particularly Maurice Strakosch, who became the teacher of Adelina Patti through a marriage with her sister Amelia and the late Max Maretzek.

The other Strakoschs and the Graus were only managers, but these two, Maurice and the late Maretzek, were musicians in a limited sense—sometimes very limited.

Maurice Strakosch composed some dreadful songs, and so did Maretzek compose some dreadful music, as he himself admitted, and as a conductor of the orchestra he was never seriously considered by musicians at all, although they were connected with him because of his leadership.

The Graus did not go into grand opera, with the exception of Maurice Grau, who first commenced as a libretto boy at the Lyceum Theatre (now the Fourteenth Street Theatre) during the days when Henry Wolfsohn played Othello in German—one night.

The only one among all these American managers who made a dollar out of grand opera in the long run, deducting gains from the immense losses, with the balance on the gaining side, was Maurice Grau, although it was not in the contract transactions that Mr. Grau made his money. He made his money on the commission system, and it is invested in his wife's name. Had the Strakoschs and the

Maretzks and the less cautious Maplesons, all of whom lost heavily through the high salary operatic crime, followed the economical system of Maurice Grau, they would in the words of Shakespeare "not have been forsaken by their countrymen."

Mr. Maretzek's biographical sketch is a compilation of operatic failures.

At that time the musical institutions of the city consisted of the Philharmonic Society and the Italian opera company, which was giving performances in Astor place. E. P. Fry was the manager of the company, and by him Mr. Maretzek was engaged as conductor. The company began an engagement in Philadelphia, which ended unsuccessfully, and the first performance indeed had to be discontinued before the end of the opera was reached. The next season found Mr. Maretzek manager of the theatre in Astor place, and with \$3,000 subscribed by a number of citizens he went to Europe to engage artists for his company. The outcome of that season was not successful peculiarly, but for several years following Mr. Maretzek conducted opera here.

Among the first singers he brought to New York was Mlle. Bertucca, who subsequently became his wife. One of the interesting features of his first season was that Don Giovanni alone saved the enterprise from complete bankruptcy. It was sung fourteen times. In 1854, when the Academy of Music was opened for opera, Mr. Maretzek was the first tenant. He closed the season with a loss of \$8,000. Leonard W. Jerome, H. G. Stebbins, and P. C. Schuyler were at that time the managers of the company which put up the building. In spite of his lack of success Mr. Maretzek was the manager of the theatre the ensuing year with a company that included Brignoli and La Grange. In this year *Semiramide* and *Il Trovatore* were sung for the first time in this country. In 1856 Mr. Maretzek brought out at the Academy *La Traviata* and *William Tell*. In 1858 he took Piccolomini to Havana and Mexico. In the autumn of that year, before undertaking this trip, he introduced Adelina Patti in Lucia. He was not regularly engaged in management again until 1864, when he became the manager of the Academy of Music, and remained there until 1866, when the building was burned down. Among the singers in his company at that time were Clara Louise Kellogg, Ronconi, Adelaide Phillips, and others celebrated at that time. On the November 23, 1863, Mr. Maretzek conducted the first performance of Gounod's *Faust* ever given in this country. It was in this city, at the Academy of Music. When the Academy burned down Jacob Grau was a sub-tenant of Mr. Maretzek, and many of the valuable costumes, scenery and properties were destroyed.

In 1867, after the subscribers had given a ball for his benefit, the Academy was again opened with a company that included Minnie Hauck, who had not before sung in opera here. During the following year Mr. Maretzek gave his performances in what is now the Grand Opera House, but the year afterward he returned to the Academy. In 1872 Pauline Lucca made her first appearance in this country at that theatre with the Maretzek company, singing in *L'Africaine*, *Faust* and *La Favorita*.

With the advent of Colonel Mapleson Mr. Maretzek ceased to play an important part in the direction of grand opera here. His last appearances at the Academy of Music were in connection with the performances of an opera of his own called *Sleepy Hollow*. It was based on Washington Irving's story and was not a success. Some of the works given here for the first time under Mr. Maretzek's baton, in addition to *Semiramide*, *Faust* and *Il Trovatore*, were *Rigoletto*, *Le Prophète*, *L'Africaine*, Gounod's *Romeo et Juliette*, *La Traviata*, *Robert le Diable*, *Don Pasquale*, *I Lombardi* and *La Favorita*. Mr. Maretzek was the first to place Italian opera in New York on a substantial footing, and under his direction it became an organized feature of New York amusements. He was a musician himself and appreciative of more than the merely commercial side of operatic undertaking. He was able for several years to give opera profitably in New York and make it a self-supporting institution. But he apparently had made little out of the work for himself, as until the very last days of his life he was busily engaged in giving singing lessons.

Mr. Maretzek was an irregular contributor of THE MUSICAL COURIER for the last ten or twelve years with stories and general reminiscences.

A story of the funeral will be found in another column.

### "Octavia Hensel."

"Octavia Hensel," after a great deal of suffering from an insidious kidney disease, intensified by an attack of pneumonia last winter, "Octavia Hensel," as she was known in the literary world, and as she was known in private life, Mrs. G. A. Fonda, passed away on Wednesday last, May 12, at Fonda Vera, her country residence on the Bardstown road, about seven miles from Louisville, Ky. She was sixty years old, and was known in Europe and America as one of the most incisive writers on musical subjects, and as the author of the *Life of Louis Gottschalk*, *The Story of Rheingold*, *The Holy Cross*, *The Ruthvens*, and *Cedar Grove*, the latter not being musical, although sometimes musical subjects were contained in the stories.

In her younger days she was the friend and associate of the late Louis Gottschalk, and after her retirement to Europe she was known at the Austrian court as Lady Alice

### Mrs. KATHARINE FISK,

Contralto.

Leading Contralto Worcester (Eng.) Festival, 1886; Norwich and Norfolk Festivals, 1886; London Philharmonic, Richter Concerts, Albert Hall and Crystal Palace.

In America after April 15, '97.

### Mr. GEORGE ELLSWORTH HOLMES,

Baritone.

Now in America.

### Mr. LEO STERN,

Violoncellist.

In America until May 1

For Terms, Dates, etc., address

## Concert Direction Brown & Weld,

Mr. LOUIS FRANCIS BROWN.

Mr. ARTHUR CYRIL GORDON WELD.

1000, 1001 and 1018 Stelaway Hall, CHICAGO.



Mrs. Katharine Fisk.



Seymour, the title acquired by her marriage to an English gentleman of noble birth.

Early in the 80's she became the first correspondent of THE MUSICAL COURIER in Vienna, and after her return to this country about ten years ago, when she was married to Mr. Fonda, of Louisville, she became the correspondent of this paper from that city, until her health compelled her to relinquish her work, which is now in the hands of Mrs. Margaret W. Bell.

Her first literary work was with the *Home Journal*. In the dedication of her novel, *Imperia*, she wrote: "To my literary alma mater, the *Home Journal*, where my first efforts as a writer were encouraged, and in gratitude to Mr. Morris Phillips and the late George Perry, who gave my Austrian Pansies to New York during the years of my residence in Vienna, I dedicate *Imperia*, whose story I learned in the court circles of the imperial land."

In speaking of her a friend (in a Louisville paper) thus sums up her characteristics:

She was an artist with all the longings, struggles and career of unrest which is ever the shadow of an artist's soul, and like all artists by the world misunderstood, because she lived her nature and was true. Hers was one large personality of emotion, self-trust being her eventful life's creed—self-trust, the artist's chief spirit, whose very errors spring from the heart and are good. With self-trust



"OCTAVIA HENSEL."

there must be courage; fear to obey the voice of art's conscience Octavia Hensel never knew. A priestess to her art, she would at once obey that voice, did it bid her give help to struggling talent, or stand alone against what it deemed to be wrong. And though the reward of this fidelity was often ingratitude or a foe, she remained true to her life's mission and triumphed and suffered as only artists may. To the last she was Octavia Hensel, the artist nature given to her by God. That itself was a religion—a religion from which fell some seeds into the hearts of all who knew her, and through those seeds Octavia Hensel will never die.

Her funeral was held on Thursday morning at 10 o'clock from the Passionists' Retreat on the Newburg road, near Louisville.

The portrait we herewith publish was taken three years ago, when she was still in possession of good health.

**Colwell Pupils' Recital.**—The following is the program of the recital given by Mr. C. N. Colwell's pupils at the Park Congregational Church, Grand Rapids, Ia., on Tuesday evening, May 4:

Prelude and fugue, F minor.....	Bach-Tausig
Caprice, op. 20.....	Arthur Bird
Vocal, recitative and aria (Der Freischütz).....	Weber
(How Could I Have Slumbered.)	Miss Stella White.
The Nightingale.....	Nevin
If I Were a Bird.....	Henselt
Cradle Song.....	Miss Colwell.
Night.....	Margaret Ruthven Lang
The Harbor of Dreams.....	Miss White.
Ghosts.....	Chopin
Nocturne, E major, op. 62.....	Strauss-Schütt
Schatz waltzes, concert paraphrase.....	Miss Colwell.
Awake, Dear Maid.....	Dessauer
Madrigal.....	Chaminade
Hungarian Fantasia.....	Liszt
Orchestral part transcribed for organ by Mr. C. N. Colwell.	

## RACHEL HOFFMANN,

The Belgian Pianist.

SEASON OF 1897-98.

EXCLUSIVE DIRECTION:

R. E. JOHNSTON & CO.,

Belvedere House,

NEW YORK.

Mlle. Rachel Hoffmann est une pianiste d'un véritable talent et d'une haute culture musicale.

F. A. GEVAERT.

Mlle. Rachel Hoffmann est une artiste de tout premier ordre.

ALPHONSE MAILLY.



BUFFALO, May 7, 1897.

THE last concert of the Buffalo Orpheus proved to be the event of this part of the musical season. April 19 was the date. Mrs. Josephine S. Jacoby, of New York, and Mr. Fred Elliott, of Buffalo, were the soloists. The program which Mr. John Lund, the conductor, presented on this occasion was one of the best he has yet given to a Buffalo audience. This is saying much, as his programs and their execution are recognized here as being of special excellence. Following was the program:

The Heavens Are Praising.....	Beethoven
Male chorus and quartet.	
Aria, from Queen of Sheba.....	Gounod
Mr. Fred Elliott.	
Rudolf von Werdenberg.....	Hegar
Prize song for the Philadelphia Saengerfest.	
Aria, from The Prophet.....	Meyerbeer
Mrs. Josephine S. Jacoby.	
By the Brook.....	John Lund
String orchestra.	
Die Allmacht.....	Schubert-Liszt
Mr. Elliott, male chorus and orchestra.	
Two love songs—	
Slavonic.....	Laub
From The Tempest.....	Taubert
String orchestra.	
Spring Song.....	Well
Mr. Elliott.	
The Soldier's Bride.....	Speidel
Male chorus.	
Morning Dew.....	Grieg
Dreams.....	Bartlett
Mrs. Jacoby.	
Defiance.....	Attonhofer
Mr. C. Ruhland, male chorus and orchestra.	
Miss Marie F. MacConnell, accompanist.	

The principal chorus number was Rudolf von Werdenberg. This is the chorus which is to decide the merits of the various contesting choruses at the Saengerfest to be held in Philadelphia the latter part of June. The committee which made the selection distinguished itself by choosing a chorus which is remarkable for snares and pitfalls for unwary singers.

Of course Buffalonians want the Orpheus to take the prize. Should it not succeed, we will feel satisfied that the society that will carry off the honor will be a wonderfully fine one.

Liszt's arrangement of Schubert's Die Allmacht was one of the evening's best efforts. This imposing chorus was given the impressive effects it demands. The Orpheus was in excellent form, and it is sufficient to add that each number was artistically sung and received with corresponding favor.

Mrs. Jacoby made her first appearance here that evening, and, judging from the favorable comments heard from all quarters, it will not be her last. Of course you know her merits so well that it is unnecessary to enumerate them. No singer who has visited us within a year has excelled her in acceptable work and few have equaled her. Her charming personality was also highly appreciated. She is a remarkably gifted personality.

Mr. Fred Elliott, tenor, sang remarkably well; in fact I think he never gave quite so much pleasure before on a concert stage in Buffalo.

I must not forget to speak of one of the most interesting numbers on the program, Mr. Lund's latest composition, The Brook, written for piano or harp, and string orchestra. In this Mr. Lund displayed his originality in a new vein, and he has written a composition of rare charm. Mr. Chas. Ruhland also contributed to the audience's pleasure by singing the incidental solo in Attonhofer's Defiance.

The Kneisel Quartet gave a concert here at the Twen-

tieth Century Club Monday evening, May 3, under the auspices of the Ladies' Afternoon Musicales. I think this club received more compliments for bringing these delightful artists to Buffalo than for any previous action in the club's history.

The Vocal Society, Mr. Angelo McRead conductor, gave its second concert April 28, in Music Hall. Conrad Behrens had been engaged as soloist, but he failed to come—sent a telegram stating he was ill, so Mrs. Clara Barnes Holmes was engaged in his place. The choruses sung by the society were:

With Sheathed Swords.....	Costa
Suabian Volkslied.....	Brahms
The Bee and the Dove.....	Cowen
Song of the Vikings.....	Fanning
O World, Full of Sunny Delight.....	Bonvin
May Time.....	Lewis
Chorus and Fugue.....	Costa

The society sang the Brahms' song best, but the Bonvin selection was the most interesting number on the program. Rev. Ludwig Bonvin, S. J., is becoming famous as a composer. This composition is charmingly written. Each verse begins with a duet for soprano and baritone, different each time, and closes with a chorus refrain. It is really effective. The duet was sung by Mrs. Stivers and Mr. Raymond O. Rieker. Mrs. Stivers also sang one solo number with a violin obligato played by Mrs. Robbins.

Mrs. Clara Barnes Holmes chose for her solos Oh, Thou Great, Mighty Sea, by Delibes, and Madrigal, Chaminade; Allah, Chadwick; Ecstasy, Mrs. Beach. She was received with great favor, and encored enthusiastically.

The last of the series of chamber music concerts given by Mrs. Blaauw, Mrs. Scott and Mr. Fricke occurred Tuesday evening, May 4. The assisting soloists were Miss Cronyn, Miss Carmela Carbone and Miss Grace Carbone.

The fifth in the series of chamber music concerts given by the Buffalo String Quartet, Messrs. Schenk, Malms, Davidson and Mahr, was also the last for this season. It was given Thursday evening, May 6. The quartet had the assistance of Mr. Papst (pianist), of Rochester, and Mr. Charles McCreary (bass).

The program included: Quartet.....Bassini  
Two Grenadiers.....Schumann  
Oh Fair, Oh Sweet and Holy.....Cantor  
Quintet.....Dvorak  
Superintendent Emerson has appointed Miss Marie F. McConnell one of the special teachers of music in the Buffalo public schools.

Mr. Gompf, who, I am told, has been assistant organist of All Saints' Cathedral, Albany, has come to Buffalo to play the organ in Lafayette Church. Mr. Geo. Whelpton has been re-engaged as director of this church. Mr. Louis Adolf Coerne has been re-engaged as organist and director of the Church of the Messiah. His quartet will consist of Mrs. Chase, soprano; Miss Carmen, alto; Dr. Lodge, tenor, and Mr. Griswald, bass.

MAY 12, 1897.

The third concert for the season of the Buffalo Liedertafel, Mr. Louis Adolf Coerne director, was given Monday evening, May 10, in German-American Hall. This concert closed the forty-ninth season of this society's history—a history full of interesting events and closely identified with many of the musical events in the history of Buffalo. The program which Mr. Coerne gave included the following numbers:

Hymne à Odin.....	Kunz
Maennerchor und orchestra.	
Recit. und aria from Ottone.....	Händel
Dien Gedenk' ich Margaretha.....	Meyer-Helmond
Maennerchor und orchestra.	
Minnelied (a capella).....	De la Halle
Suite D moll (II und III Satz).....	Coerne
Unten im Thale.....	Attonhofer
Landkennung.....	Grieg
Baritone solo, Mr. Gustav Hall.	
Lieder—	
Auf dem Meer.....	Franz
The Breeze.....	Saint-Saëns
Gute Nacht (a capella).....	Von Weinzierl
Elegische Melodien.....	Grieg
String orchestra.	
Wenn du Willst zum Walde geh'n.....	Von Weinzierl

The singing of the society showed throughout the evening the results of Mr. Coerne's careful drill. The voices were in good condition the parts well balanced; the singing was smooth, in tune and prompt. There was also a

## JOHN C. DEMPSEY,

The Bass-Baritone,

Now on tour with the NORDICA COMPANY.

For Concerts, Song Recitals and Oratorio address

...101 West 86th Street, New York.

GEORGE

## HAMLIN,

TENOR.

Permanent Address:

21 LaSalle Street, Chicago.



## MME. D'ARONA,

PRIMA DONNA.

Voices developed from foundation to stage. Analytical and synthetical special courses (with diploma) for teachers and professionals.

Grand Opera in German, Italian, French and English. Oratorio, Concert, Church. Etc.

1<sup>st</sup> East 44th Street, NEW YORK.





greater volume of tone and more unity in execution than I ever heard from the Liedertafel before. Grieg's Landkennung was the best of many good numbers, and it was encored. Mr. Gustave Hall, a veteran in the musical world, sang finely.

Of Miss Carbone I have had occasion to speak once or twice. She is a very talented girl. Her voice is a contralto of rich, musical quality, and we expect great things of her in the near future.

Mr. Coerne also appeared as composer as well as conductor, for two of his compositions were played. Both were very pleasing, and show genuine originality. They were selected from his suite in D moll. The first has one of the cleverest bits of a pizzicati movement heard here in some time, and both selections were very dainty in sentiment and design.

Three performances of The Gondoliers were given at the Star, April 22, 23, 24, with the cast as I sent it to you. I was unable to be present, but all accounts teem with praise for Mr. Lund, who directed, and for his singers.

One of the most important events of the past week has been the sale of the Buffalo Courier to Mr. W. J. Connors, proprietor of the Record and Enquirer. The Courier and Record have been consolidated and will hereafter be known as the Courier-Record. Musically this fact is of interest, inasmuch as Miss Charlotte Mulligan, who has been music editor of the Buffalo Courier for more than twenty years, will now retire with the change of proprietors. Miss Mulligan is widely known and there is considerable curiosity as to her successor.

Rev. Ludwig Bonvin, S. J., is planning a sacred concert to be given in St. Michael's Church early in June. Pergolesi's Stabat Mater is to be sung by a ladies' chorus composed of pupils of Miss Elizabeth Cronyn. Miss Cronyn's pupils sang this work last spring, and then showed by their admirable execution the artistic training which they receive. OBSERVER.

**Mrs. Lewis W. Armstrong and the M. T. N. A.**—Mrs. Theodore Sutro, president women's department M. T. N. A. has appointed Mr. Armstrong, who is the wife of the prominent Harlem voice specialist, a member of the Committee on Literature.

**Marie Glover-Miller.**—Marie Glover Miller has been engaged as soprano soloist for next year at the Church of the Sacred Heart. Mrs. Miller sang at the funeral services of Theodore Havemeyer, held in Suffern last week, and moved all her hearers by her singing of Mr. Havemeyer's favorite hymn, Nearer, My God, to Thee. The following notice is from the local press:

The music was by the renowned solo quartet choir of the Church of the Sacred Heart, New York city, composed of Mrs. Marie Glover-Miller, soprano; Miss Mary O'Connor, alto; Mr. Joseph Lynde basso; Mr. M. Loesch, organist of St. Bridget's Church, in place of the regular tenor; the Rev. Dr. Jos. Graff, organist and director. The mass sung was the Requiem by De Monti, and never has such music been heard in the little church, if indeed in the section. Mrs. Glover-Miller's fine, rich soprano voice thrilled devotionally through the church, while the clear alto of Miss O'Connor added to the solemnity of the occasion. The fine tenor of Mr. Loesch and the powerful basso of Mr. Lynde made the service most impressive. At the conclusion of the absolute clear soprano notes of Mrs. Glover-Miller rang out so effectively with the beautiful words of Nearer, My God, to Thee that many an eye in the large audience was moistened. Mrs. T. A. Havemeyer and her two daughters were present at the service.—Suffern Recorder, May 7.

**Foerster Recitals.**—We publish herewith two programs of a recent and an approaching recital in the studio of Mr. Ad. M. Foerster:

#### SEVENTH RECITAL, SATURDAY, MAY 15, 1897.

Sonata, op. 17 (arranged).....	
Song of Penitence.....	
Sonata, op. 55.....	
Adelaide.....	
Andante in F major.....	Ludwig von Beethoven
Nature's Adoration.....	
Sonata, op. 31, No. 3.....	
Ha! Treuloser (Ah, Perfidio).....	
Concerto, op. 37, first movement (with cadenza).....	
Second piano, Mr. Foerster.	

#### EIGHTH RECITAL, SATURDAY, MAY 22, 1897.

(In Commemoration of the Birthday of Richard Wagner.)

Lohengrin, prelude, introduction to Act III.....	
Flying Dutchman, Senta's Ballade.....	
Tannhäuser, Evening Star (Liszt).....	
Tannhäuser, Elizabeth's Prayer.....	
Lohengrin, Bridal Procession to the Cathedral. (Liszt).....	
Lohengrin, Elsa's Dream.....	Wagner
Tristan and Isolde, prelude.....	
Study to Tristan and Isolde, Dreams.....	
Walküre, Magic Fire Scene (Brassin).....	
Walküre, Siegmund's Spring Song.....	
Götterdämmerung, Siegfried's Death (Von Bülow).....	
Eine Faust Overture.....	

**ELENE MAIGILLE,**  
LABORDE METHOD  
VOCAL INSTRUCTION.  
6 East 17th Street, NEW YORK.  
RESIDENCE: 319 WASHINGTON AVENUE, BROOKLYN, N. Y.



BOSTON, Mass., May 16, 1897.

IN THE MUSICAL COURIER of May 12 you announced the death of Roberto Stagno, the tenor. Are you sure that it is the tenor who died at Genoa, April 26? In the Daily Messenger (Paris) I saw this dispatch from Genoa, dated April 26: "The celebrated tenor Alberto Stagno died to-day." There was an Italian singer named Alberto Stagno, who was engaged this spring for the season at the National Theatre, Rome; but he was a bass. I notice, however, that the Ménestrel and German music papers agree that it was Roberto who died.

I also read this statement in the same issue of THE MUSICAL COURIER: "Signor Pizzi has discovered a mass composed by Donizetti for the funeral of Bellini in 1839." I do not understand this. Bellini died in 1835. The funeral service was in the Chapel of the Invalides, Paris, October 2. The music sung was as follows: Dies Irae and De Profundis in faux-bourdon; Kyrie and Pie Jesu by Panzeron; a Lacrymosa by Panzeron, who used in it a theme from Puritani. As soon as the news of Bellini's death reached Catania, his birthplace, a requiem mass was sung for the repose of his soul, but the mass was by Pappalardo. The body of Bellini was transported to Catania by the man-of-war Guiscardo in 1876.

Is it not possible that this mass of Donizetti was written in 1839 and performed in memory of Bellini, the anniversary of his death?

I am at work on a list of famous men who did not care for music, were afraid of it or disliked it. The catalogue will outstrip Homer's roll of ships. Lipsius, Burke, Pitt, Johnson, Malherbe, Ménage, Thomas Arnold, Fox, Lord Holland, Scott, Samuel Drew, Hunter, Watt, Niebuhr, Dryden—there are modern haters known to you.

Richard III., on the contrary, was extremely partial to music, as was Henry VIII., that able polygamist; as were tyrants of many lands and cities. Richard, on the 16th of September, in the second year of his reign, issued a most arbitrary order for impressing singing men and children, even from cathedrals, colleges, chapels and houses of religion, for the purpose of affording him amusement.

I have read many defenses of congregational singing, but I have never seen this Personal Meditation of old Thomas Fuller quoted by an apologist: "Lord, my voice by nature is harsh and untunable, and it is vain to lavish my art to better it. Can my singing of psalms be pleasing to Thy ears, which is unpleasant to my own? Yet though I cannot chant with the nightingale or chirp with the blackbird, I had rather chatter with the swallow—yea, rather croak with the raven, than be altogether silent. Hadst Thou given me a better voice I would have praised Thee with a better voice. Now what my music wants in sweetness, let it have in sense, singing praises with understanding. Yea, Lord, create in me a new heart (therein to make melody) and I will be contented with my old voice until in Thy due time, being admitted into the choir of heaven, I have another more harmonious bestowed upon me."

I wish there were something of theatrical interest in this city to chat about for a few minutes. The performance of The Tempest by the Daly Company reminds me of the fact that Tschaikowsky's symphonic poem or fantasia Der Sturm was not suggested by Shakespeare's play, although the statement is often made. I did not see The Tempest, nor did I see the ingenious Mr. Mansfield in his repertory;



Thina  
Baxter Thompson  
.. SOPRANO ..  
Opera, Concert and Oratorio.

ADDRESS:

THE LONDON MUSICAL COURIER,  
21 Princes St., Cavendish Square, Oxford Circus W.

but I did see Smith and Campbell at Keitt's and was delighted by their repartee, which would have pleased even the late Dean Goulburn, who once said from the pulpit "Let your pleasantries, my younger brethren, resemble the coruscation of the summer lightning, lambent but innocuous." I have seen nothing funnier for a long time than Mr. Smith's endeavor to achieve a cadenza. "This cadenza means a great deal to me," he says to his irritating companion; "if I can only reach that note it will be \$1,000 a week for me; the cadenza is my strong hold; they call me 'Cadenza Charley.'" That same afternoon I revived old memories by watching Pauline Hall sing—in yellow tights—the Lullaby from Erminie.

To me the reading of reviews, general articles, gossip by Mr. Huneker or Mr. Thompson is far pleasanter and more profitable than sitting through the performances which they attend. Not that I join the declaimers against the theatre; not that I am prepared to say with Buckle: "It will be found an universal rule that as a nation advances its taste for theatrical amusement declines." But theatres seem to me hotter than they were ten years ago and the seats seem more cramped, and there is something pathetic in the sight of men and women persuading themselves that they are receiving the worth of their money.

I feel like saying with Baudelaire: "That which is to me the most beautiful thing in a theatre is the chandelier—a beautiful, luminous thing, crystalline, complicated, circular, symmetrical. I do not deny absolutely the value of dramatic literature. Only I wish that mummies were mounted on high shoes and wore masks more expressive than the human face, and spoke through trumpets; and that female parts were played by men. After all, to me the chandelier is the dominating actor, whether you look at it through the big or the little end of the opera glass."

A circular of Leo Liepmannsohn, Berlin, announces for sale an exceedingly rare music book—a specimen of printing by Ottaviano dei Petrucci of the year 1815. The full title is "Misse Antonii de Feuin. Sancta trinitas. Mente tota. Ave Maria. Le vilayn ialoys. Roberti de Feuin. Quarti toni. Pierzon." The copy is clean and complete, i. e., it includes all the volumes of voice parts, but the last page of "Superius" is slightly torn.

And for this book Liepmannsohn wishes—or obtained—\$625.

This book in complete state is in the British museum. The copies in the Imperial Library, Vienna, and the Library of Saint Mark, Venice, are without the bass part.

Antonius de Fevin was probably a Netherlander. There is little or nothing known about him. Robertus de Fevin was born at Cambrai, and was chapel master of the Duke of Savoy. "Pierzon" was Pierre de Larue, a famous Netherlander of the fifteenth and sixteenth centuries, pupil of Okeghem, chapel singer at the Court of Burgundy 1492 to 1510.

The Life of Laura Keane, by John Creahan, published lately in Philadelphia, is a preposterous, vague, padded, dateless book; and yet it provoked in me a desire to know something about the singer, Clara Marie Cecilia Stella Taylor, the youngest daughter of Laura Keane. I am told by Mr. Creahan that Miss Taylor was born at London in 1849, and died at New York in 1876; that her professional name was Mlle. Stella. He also says: "She could have made a fortune as a performer on that divine instrument, the harp." Any man who calls the harp a divine instrument may be in many respects a very estimable person, but I do not wish to talk music with him or tarry with him over the wine. "Her voice was a pure soprano of the greatest range or compass, reaching with ease to F, F sharp, or G above, while the tones of her low or middle register were so rich and full as to defy all competitors as a contralto singer. This vocal gift is rarely given to any one woman, although in isolated cases it has been known." O, Mr. Creahan, what a funny man you are!

Miss Taylor studied with Madame Seiler, "one of the handsomest women, even in maturity;" her "beautifully rounded cheeks were as red as a newly polished ivory lighted billiard ball."

It appears that Miss Taylor disapproved of Faust and Traviata; they were "so rigidly excluded from her repertoire, owing to her dislike for the subjects on which they were written, that in all probability she would have forfeited her future professional career rather than sing them." Would

**HENRIETTA BEEBE,**

SOPRANO.

Voice Culture, Coaching in Repertoire, Oratorio, Church Music, Songs and Ballads.

Residence Studio: 144 West 48th St., New York City.

**ELEANORE MEREDITH,**

SOPRANO.

Oratorio, Concerts and Song Recitals.

ADDRESS:

9 West 21st Street, New York.

that  
Carm  
again  
I li  
music  
chun  
poser  
but t  
copy  
strong  
Moz  
tainly  
can co  
great  
writte  
delphi  
us tu  
severe  
strang  
probab  
the wo  
Bras  
spired  
cal lev  
Mr. Cr  
cember  
of cuff  
applian  
"Cla  
most cl  
public  
glorior  
and rou  
distinct  
'Trust  
ment to  
of her v  
She w  
Here  
Mr. Cre  
pointed  
upper n  
be nose)  
'The  
soon as  
injuncti  
is it to  
good as  
inably h  
'The  
I told hi  
swered:  
give way  
'I see  
you ever  
in this w  
word or t  
'Sing  
talent.  
'My n  
have rece  
after a be  
and Stella  
are dark  
Grace. \*  
of Fate  
So many  
are earn  
'I hear  
London  
money on  
not giving  
'Yes;  
I \*\*\* G  
Creahan?  
A sad s  
forbid th  
ambition  
intelligent  
of Miss T  
portance?  
The two  
concerts, h  
ment of M  
ductor. I  
the past w  
The mos  
ate endea  
the pleasu  
required o  
to be gay  
tened the  
taught tha  
a public; t  
And altho  
standing i  
honor thes



that Mira Heller, Zelle de Lussan and Lassalle would find Carmen an immoral work and swear never to sing in it again!

I like to think at this safe distance of Mr. Creahan as a music critic. Let me bring to the surface these valuable chunks from the deep mine of his thought. "The composers of other nationalities may delight and entrance us, but they are never more likely to do so than when they copy after the Italian masters. Haydn's masses are all strongly suggestive of the Italian school. The masses of Mozart and Beethoven, while not so melodious, are certainly more devotional. Haydn never wrote any mass that can compare with Mozart's twelfth, which is probably the greatest work of its kind that was ever or ever will be written." Oh, la, la, la! And they still believe in Philadelphia that Mozart wrote the twelfth! But once more let us turn the crank. "Gounod's masses, although more severe or less melodious than those already referred to, are strangely beautiful as purely religious compositions, and probably come nearer to purely classical church music than the works of any other master."

Brandy, good apothecary! "Händel, like the other inspired and divine composers, has also been accused of musical levity in his sacred compositions." Never in Boston, Mr. Creahan, and The Messiah is given here twice in December each year by the Handel and Haydn without change of cuffs or the use of the springboard or any mechanical appliance.

"Clara Taylor, as a ballad singer, was probably one of the most charming vocalists that has ever appeared on the public stage. Her faultless and perfect method, her gloriously fresh voice, with tones as clear as they were full and round, literally bubbling from her throat, her clear and distinct enunciation, her inherited power to captivate all—'Trust her not, she is fooling thee'—and in the next moment to touch the heart or dim the eyes—all gave evidence of her wonderful power in her art."

She would not sing in light or comic opera.

Here are extracts from letters written by her in 1875 to Mr. Creahan: "I heard Alboni in London and was disappointed. Adelina Patti sings without expression, and her upper notes are in the nose (sic—I suppose the word should be nose), like most operatic singers."

"The doctor forbade me to sing all last winter, and as soon as I arrived in London the doctor echoed the same injunction. Now, if all these things continue, of what use is it to have a voice better than Kellogg's, and possibly as good as Nilsson's? I think myself that I have been abominably handled, but it's no use to 'cry over spilt milk.'"

"The doctor says my throat is still congested, and when I told him I could get an introduction to Mapleson, he answered: 'I would not recommend that; I think you would give way under it.'"

"I see that Rose d'Erina is asking that price. Have you ever heard her sing? There's nothing like \* \* \* in this world." And why, Mr. Creahan, did you leave out a word or two? "Nothing like" what?

"Singing in six or seven languages is no criterion of talent. Anyone can do that and understand only one."

"My name, Clara Stella, signifies bright star. Could I have received one more ironic? Especially as I was called after a beautiful and accomplished cousin of my mother's and Stella from the opera of Stella, the Enchantress. So are darkies called Lily and Rose, the most awkward girls, Grace. \* \* \* I am indeed 'disgusted,' and the unjustness of Fate has cost me many a weary sigh and bitter tear. So many with less voice, perhaps less talent, and not \* \* \* are earning thousands."

"I heard Julia Mathews in three operas. She got £40 in London. I am more convinced than ever that to make money one must sing badly. I don't blame Strakosch for not giving opera."

"Yes; Titiens has a nice voice. But she's German, and I \* \* \* Germans." Why do you constantly expurgate, Mr. Creahan?

A sad story is revealed by these letters, and the Lord forbid that I should be flippant in referring to an honorable ambition thwarted by disease. Now, can any musician or intelligent amateur tell me truly about the musical ability of Miss Taylor? Did she ever sing in a concert of any importance? Was her voice an unusual one?

The twelfth season of the Pop concerts, or promenade concerts, began May 10 at Music Hall under the management of Mr. Fred R. Comee. Mr. Max Zach was the conductor. In spite of the disagreeable weather throughout the past week, there has been a good attendance.

The most striking feature of these concerts is the deliberate endeavor of many within the pen built on the floor for the pleasure of those who are anxious to pay more than is required of those without, is the deliberate endeavor, I say, to be gay and reckless. Climate and heredity have chastened the spirits of the New Englander. He has been taught that it is wrong to drink beer or wine in the face of a public; that music, with beer or wine, is of itself immoral. And although men and women whose names are kept standing in type for the convenience of the society editor honor these concerts by their patronage and drink or smoke

in a genteel and easy fashion, the humble imitators are evidently uneasy. Perhaps they expect the lightning to stab offenders or Satan to arise through the platform, snatch the baton from Mr. Zach, and lead a waltz by his forest cousin or Strauss.

I regret to say that many don evening dress for these concerts. I do not refer to the man who contracted the clawhammer at an early age. There are males who invariably wear evening dress at dinner. For such to appear at a Pop concert in day dress would be an affectation. Nor are they often taken for waiters.

Informality is the essence of enjoyment at a Pop. Not that it is necessary for a man to go so far as to sit in his shirt sleeves, put his weary feet on a table, or ask strange women within the gates whether they know a sure remedy for eczema, which is a nervous disease, excited by mental activity. Thus if a triolet is accompanied by a trace of eczema, an epic poem would blaze its way from hip to neck. In other words, the cube of thought varies directly with the square of eczema.

But the sight of a man conscious of his dress, looking occasionally at his patent leathers to see if he was thorough in removing the protecting vaseline, is a kill-joy. And when the name of the man is Legion, the atmosphere is charged with formality.

Germans are never weary of saying that the American is not naturally gemütlich. There is a gemütlichkeit in Southern Germany dear to the *raufbold* of the *Fliegende Blätter*. This hitting a stranger on the back so as to make him feel at home is by some known as gemütlichkeit; but it will be long before the native American understands the true meaning of the word. It is hard for a Bostonian to unbend in public. That his joints are gradually becoming looser—thanks to such educating influences as the Pope—is recognized by the enlightened press of the city with pleasure not unmixed with wonderment and awe.

PHILIP HALE.

#### Paolo Gallico's Annual Students' Concert.

CARNEGIE LYCEUM, in which this concert was given, was well filled on the evening of Tuesday, May 11—the place looked like a flower garden, what with the brilliant colored hats worn by the ladies and the general decorations. On the stage were two Knabe pianos and a string orchestra numbering a score of players, engaged in the carrying out of the following program:

Polonaise.....	Beethoven
String Orchestra.....	
Concerto, C minor (rondo).....	Beethoven
Miss Ida Rothstein.....	
Concerto, A minor (first movement).....	Hummel
Miss Josie Stern.....	
Menuet.....	from Suite im leichtem Style Gallico
Gavot.....	String Orchestra
Polonaise, op. 28.....	Chopin
Miss Esther G. Burke.....	
Concerto, op. 25 (finale).....	Mendelssohn
Miss Stella Platz.....	
Concerto, op. 22 (finale).....	Saint-Saëns
Miss Carrie Friedman.....	
Concerto, A minor op. 54 (third movement).....	Schumann
Miss Augusta Kahn.....	
Hungarian fantasia.....	Liszt
Mr. Ralph Morck.....	
With accompaniment of a second piano.....	
March.....	Volkman
String Orchestra.....	

It is widely known that Mr. Gallico sets a high standard for his students' affairs, but few were prepared for such an exhibition of young artists. Mr. Gallico's reputation as a concert pianist, based on his many successful appearances in the metropolis, and his growing reputation as pedagogue, attract to him many very talented young pianists, but the excellent natural endowments would not amount to much without proper guidance; that they have this was evidenced that evening. A lady nearby was heard to exclaim, "Why, I have never heard such pupils' playing in all my life!"

So much in general. For one thing, all the pianists played without notes, and not the slightest hitch occurred because of this. There was thorough confidence, based on conscious power, and the result was an artistic whole nothing short of surprising. And when it is considered that these young players range in years from thirteen to eighteen the exhibition becomes all the more remarkable.

#### HOMER N. BARTLETT, COMPOSER.

INSTRUCTION—Piano, Organ, Theory.

236 WEST 132d St., NEW YORK CITY.

#### DORA VALESCA BECKER, SOLO VIOLINISTE,

With the NEW YORK LADIES' TRIO.

Address: 120 East 89th Street, New York.

## MUSICAL COURIER

### TRADE EXTRA.

This paper publishes every Saturday The MUSICAL COURIER TRADE EXTRA, which is devoted to musical instruments and to general information on topics of interest to the music trade and its allied trades.

The MUSICAL COURIER TRADE EXTRA is especially adapted for the advertising of musical instruments of all kinds, as it reaches all the firms in the music trades of America.

Of the participants the following deserve especial mention: Miss Carrie Friedman, who played the big tarantelle-fine from Saint-Saëns' concerto in an exceptionally brilliant manner with majesty and individuality. She has a well finished technic—all Gallico pupils have that—and gave evidence of a high order of intelligence. She need not fear comparison with many pianists who are constantly appearing in public. Her future lies in her own hands.

Ralph Morck, a lad of fifteen or thereabout, played the most difficult work of the evening, the Hungarian Fantasia, in generally capital style. He has a powerful wrist and much dash, but must get rid of certain affectations and mannerisms before his personality will become entirely pleasing. He fairly stunned his auditors by the tone volume and ease with which he did things.

Miss Stella Platz played her number with grace and finish and shows that she has been carefully taught; she has a facile technic, good rhythmic capabilities, a pearly scale and much dash. Miss Josie Stern is a very graceful, fluent pianist, possessing much style and abandon, and hers was one of the most satisfactory numbers of the program.

Little Ida Rothstein, with her few years—she is not yet in her teens—and Madonna face, played most gracefully; the Lord has most bounteously gifted this child. Miss Esther Burke has a vigorous touch and considerable independence of interpretation; both were in evidence. She plays with elegance and a discreet pedal use. Miss Augusta Kahn has a calm nerve, temperament and technic far in excess of her years or size. She seems heart and soul in her music making, so earnest and sincere that it is a delight to listen to her.

The string orchestra played the accompaniments with good effect, and a feature of the concert was the double number by Mr. Gallico, which sound like Bach-Händel-Scarlatti modernized; the gavot especially is most graceful, pleasing music.

**Wagner Museum.**—The Reuter Museum at Eisenach will soon be a centre of attraction not only to admirers of the poet who sleeps there, but to lovers of Richard Wagner. The arrangements for the installation of the Wagner Museum are not yet complete. The necessary task of arranging the various collections, over 5,000 in number, in the somewhat limited space has been a long and difficult one.

Besides the library, in which the collection of writings by and about Richard Wagner are placed in order, there are three other rooms, the largest in the Reuter Haus, which are destined to receive the museum: The room to the west contains memorials of Bayreuth and the festival performances, mostly in pictorial form. The adjoining cabinet is devoted to memorials of Wagner's death and burial, and contains, among other things, the death-mask of Wagner and pictures of his burial and of the house and room in Venice in which he died. Of the two large rooms on the other side of the house the first contains memorials of persons connected with Richard Wagner; in the first place of King Ludwig II., whose colossal bust in the western corner at once strikes the visitor's eye, and then of Liszt, Von Bülow and others. In the special Richard Wagner room are busts and portraits of Wagner in great number and of all periods of his life, a collection of the master's works, the old square piano at which he played when receiving lessons from Weirlich at Leipsic, autographs, letters and articles of various kinds. The day of opening is not yet fixed.

#### FFRANGCON—DAVIES, ENGLISH BARITONE.

In America till end of May, 1897.

WOLFSOHN'S BUREAU, 131 East 17th St., New York.

#### Dr. HENRY G. HANCHETT, Pianist and Teacher,

136 Fifth Ave., New York; 226 Hancock St., Brooklyn.

Lessons and Beethoven Readings until the end of July, 1897.



# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - 1253-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 8 Rue Clément-Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 87 Avenue de l'Opéra; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Élysées; 8 Clément-Marot.

THE VIENNA OFFICE of *The Musical Courier*, 8 Schlüsselgasse II., Thür 31, is in charge of Emmeline Potter Frissell.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31, Treppe C III.

THE LEIPZIG, GERMANY, Branch Office of *The Musical Courier*, Hainstrasse 31, Treppe C III., is in charge of Mr. Oscar Neumann.

CHICAGO OFFICE of *The Musical Courier* is at 226 Wabash Avenue.

BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

PHILADELPHIA OFFICE—2043 Chestnut Street.

MILWAUKEE OFFICE—817 Newhall Street.

BROOKLYN OFFICE of *The Musical Courier* is at 589 Fulton Street.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single copies, Ten Cents.

### RATES FOR ADVERTISING:

PER INCH.

Three Months.....\$25.00 | Nine Months..... \$75.00  
Six Months..... 50.00 | Twelve Months..... 100.00

Advertisements on reading pages are charged at double the above rates. Special rates for preferred positions.

One page, one insertion..... \$250.00

One-half page, one insertion..... 125.00

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

### THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL  
MANUFACTURERS AND IMPORTERS OF MUSICAL  
INSTRUMENTS OR PARTS THEREOF.

For particulars apply to "Trade Department," MUSICAL COURIER.

ESTABLISHED JANUARY, 1880.

No. 898.

NEW YORK, WEDNESDAY, MAY 19, 1897.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,  
Union Square, West,  
New York City.

MAX MARETZKE, personally, was one of the kindest and most generous natures the musical profession of this city contained. He was honest, true and modest, and entered into his many plans with enthusiasm apparently inextinguishable. Many so-called musical artists acted with ingratitude toward Marezke, but he never bore them any ill-will, but, on the contrary, was gentle and generous toward them all. His ideal was Italian opera, and a performance satisfactory to him, whether given under his auspices or not, constituted the quintessence of his enjoyment. A personal acquaintance with him running back over twenty-five years entitles us to say that he was one of the noblest natures that ever came from over the sea to make music here. Rest be to him!

THE New York Herald publishes a dispatch from London dated May 15, which says that: "The performances at Bayreuth this year will be deprived of the services of several famous artists who appeared last season. This list will include the brothers de Reszké."

As the Reszkés never sang in Bayreuth, this cable contains the usual "exclusive" Herald reliability. It is the firm conviction of this paper that the Reszkés will never sing in Bayreuth.

THE singers who abandoned New York a little while ago are already fluttering about the German opera houses.

The overtures made by the Reszkés to the management of the Berlin Royal Opera House have not yet been accepted. In any case it is safe to say that nothing like American salaries will be paid.

In his last feuilleton from Berlin Mr. Otto Floersheim stated that Tamagno might possibly be heard at the Royal Opera House next month. He demands \$1,200 a night, a price which seems amazingly high in Berlin. It should be remembered, however, that Tamagno is fresh from a Parisian success, so his engagement is hardly on all fours with that of the Reszkés. In addition he could appear "als gast."

The rest of the singers are hired by the year, and Tamagno's salary would be the extra expense of the production. Although such a salary has never been paid before in Germany, it is understood, still in the case of a modish singer like Tamagno the experiment might be worth trying. Berlin is essentially a musical city, and there is no danger of its indulging unduly in the folly of artificial prices.

If the Reszkés, Lassalle and Emma Eames succeed in securing the German engagements they are seeking, their salaries will not be "American." It is to be hoped they will sing in Germany. The experiment will be instructive for the American patrons of grand opera, and unquestionably the discipline will be good for the Reszkés.

WE are getting hard knocks from contributors who sympathize with the high salary crime, and if these continue we shall have to endow special COURIER beds in the hospitals to take care of the wounded members of the staff. The latest reads: "THE MUSICAL COURIER always insists that America is the only country in the world where high salaries are paid. This shows that great artists can get their prices anywhere." The this referred to is an extract from the London Daily Telegraph as follows:

Two of the highest fees ever placed at the disposal of artists are just now the subject of discussion and perhaps envy in musical circles. M. Paderewski has accepted 1,000 guineas for one performance in Queen's Hall during the season, and Mme. Adelina Patti has been offered the same sum, but has not yet acquiesced, to sing three songs at a concert to be given some time in the summer. This is in addition to the two performances for which the prima donna is already announced.

As this paper last year stated, Paderewski can play one or two recitals in London at high prices and then he must cease and he does cease. See the record. In this town the hysterical female that cannot distinguish between Chopin's Mocking Bird and Bach's Colored Fugues gives him about a dozen such recitals in a season. The two London recitals give him about \$10,000; the twelve New York and Brooklyn recitals about \$70,000, and the Greater New York has just half as many inhabitants as London has.

Adelina Patti sings once or twice in London; when

she sings in New York there is an interminable series of Patti nights, during which society flocks to hear her. Musicians cannot get in, as the prices are prohibitory. Many musicians here never heard Patti; most of them never more than once. That nearly bankrupted them for a week.

RECENT paragraphs in our Paris letters speak of the success of pupils of voice study in Paris studios, mentioning, among others, pupils of Mr. Oscar Saenger, of this city. How much longer are we Americans going to enrich European singing teachers when with such teachers as Oscar Saenger, for instance, pupils are finished to such a degree here that the Paris teachers cannot add anything to the voice training? Certainly, many things are to be learned in Europe, but as to voice treatment, to placing a voice or a vocal scale, to singing, there is no question that all this can be learned here if the proper master be selected. There is no doubt about this.

IN a charming and antique fable there is an illustration of the difficulties the body gets into when it tries to get along without the head.

This would seem to be the chief trouble with grand opera in this country. It has been managed by a headless organization. There was no one authority. The absurdity of this arrangement is patent. Mr. Grau was supposed to be the lessee here. Mr. Grau was simply a clerk. He was controlled by the stockholders, Gerry, Vanderbilt, et al., just as in London he is controlled by Lady de Grey and her clique. He was at the beck and call of a dozen conflicting tastes. At one moment he was dominated by the likes and dislikes of Gerry—a professional puritan, who has taken to philanthropy as other unstable men take to drink—and the ballet was put under a ban. Again he was swayed by the petty tastes of a petty purse-holder. He was merely the clerk of a mongrel board of money purveyors. He had no authority. He had no way of getting artistic control.

This headlessness and heedlessness, this haphazardness have been bluntly in the way of the persistent but futile attempt to establish grand opera on a permanent basis.

The broad conservatism of the European method is impossible here. It has been built up through generations. Moreover, it is founded on a government subsidy, which is not to be got in this anti-paternal country. Unquestionably a makeshift for the government subsidy might be found. Desperate conditions suggest desperate remedies. A municipal opera house is out of the question, but an endowed opera house would be a magnificent hobby for some public-spirited or even notoriety-seeking rich man. The difficulties are no greater than those in the way of endowing a college or an hospital. Nor would the difficulty of establishing a permanent and effective management be any greater than in the case of the college or hospital. The management of the college seems easier merely because its mismanagement is less apparent.

In any case it is this lack of a stable management that is the chief cause of the failure of grand opera in this city. Every operative project has been ruined by its headlessness. The management has been heterogeneous, ineffectual, irregular, absurd. The artists have come and gone, fugitive and uncertain.

A permanent orchestra, a permanent chorus, singers permanently attached by a system of judicious pensions, all the desiderata are only attainable through a stable organization.

As long as the "lessee" is simply the helot of irresponsible faddists, opera in New York is bound to be a failure.

### WE'RE NOT SO WARM!

OH, we don't know, we're not so warm after all. Just read this story from the Herald of the first night of the Covent Garden season at London:

LONDON, May 10, 1897.—The opera season opened to-night with a performance of Faust, and to a most fashionable and distinguished audience.

The newspapers to-morrow will differ in their estimate of the performance. The Morning Post considers it augured well for the success of the season under the management of Mr. Maurice Grau, while the Daily News does not regard the opening as of a very sensational character.

The Chronicle will say that only two artists, Plançon and Madame

Eame  
chief  
praise  
Eame

W  
upon  
have  
rived  
Resz  
de G  
other  
after  
Eame  
can p  
and i  
must  
paper

A ser  
winter  
proach  
They a  
tion of  
ballroom  
not mo  
placed  
The pa  
rooms  
The box  
Anton  
best sol  
and a ha  
at 9 and  
\$350, and  
given, c  
opened.  
during t  
certs in  
after the  
Munich.  
prevail.

THE  
th  
most e  
might  
addition  
vail" i  
ladies m  
man m  
underw  
for the  
taken t  
gilded.

The s  
"Royal  
not for  
upon m  
society  
Seidl, v  
America  
concerts  
And  
little cl  
all. Th  
musical  
case of t  
up to a  
should b  
social di

If this  
the mus  
gurdy.

The or  
and shou  
think the

It is propo  
concert soir  
room of the  
street. The  
this country  
Europe. T  
and will be  
capacity of  
will contain  
ber of faul  
number.

In connect  
and decorat  
reception r  
other. The  
left there b  
at their diap  
that could l

A large o  
specially se  
long and fa  
that the mu

The orch  
obtainable,  
rice, feels c  
fore the An



Eames, have reputations worth mentioning, but points out that the chief singers are not yet arrived. The *Standard* gives unstinted praise to the production, and the *Telegraph* complains that Madame Eames does not sufficiently vary her representations.

What a storm of abuse would have been showered upon us if we had ventured to criticise Eames, or to have written that "the chief singers are not yet arrived" when Eames and Plançon were singing. The Reszké "pull" is strong in London, thanks to Lady de Grey and other aristocratic *dilettanti*, and so the other members of the company are slighted. Perhaps after all we are not so severe in our criticisms. Eames, in particular, has been petted by the American press, but she, too, feels the crumpled rose leaf, and if she enjoyed a *fiasco d'estime* in Madrid, what must have been her sensations on reading the London papers the day after the performance.

### SOCIETY AND ART.

A series of concerts on a very unusual plan will be given next winter in the ballroom of the new Hotel Astoria, which is now approaching completion, at Thirty-fourth street and Fifth avenue. They are to be called "soirées," and Anton Seidl is to have the direction of them. They will be given by subscription, and the large ballroom, which accommodates nearly 3,000, will be so arranged that not more than 600 persons can be seated. Large arm chairs will be placed on the floors. There will be no assigned seats and no ushers. The pages of the hotel will look after the guests. The reception rooms and conservatory adjoining the ballroom will also be used. The boxes in the two tiers will contain six arm chairs.

Anton Seidl will have a new orchestra of seventy-five men and the best soloists will appear. The concert will last for only one hour and a half, or possibly fifteen minutes longer. They will commence at 9 and close before 11. The boxes for the season will be sold at \$350, and the season tickets are to be \$60. Twelve concerts will be given, commencing on the date in November on which the hotel is opened. Subsequent concerts will be given on alternate Tuesdays during the winter. The aim is to make the entertainments like concerts in a private residence, and they are modeled in general plan after the concerts given under royal patronage in Berlin, Vienna and Munich. No single tickets will be sold. Full dress will, of course, prevail. A number of the boxes have been sold already.

THE plan for the Astoria concerts as outlined in this excerpt from the *Sun* is admirable in almost every respect. The prices charged for boxes might have been a trifle higher—say, \$3,500—and in addition to the notification that "full dress will prevail" it might have been well to announce that ladies must wear jeweled garters and that no gentleman may be admitted unless he has on sealskin underwear. When *soirées*—genteel word!—are given for the gilt-edged person strict measures should be taken to exclude the person whose edges are not gilded.

The snobbishness of this innkeeper's imitation of "Royal Patronage" would be merely absurd were it not for the disastrous effect it must have inevitably upon music and musical interests. This little society of snobs has secured the services of Anton Seidl, who is in a way one of the mainstays of American music. It goes without saying that the concerts will be of immense musical value.

And these concerts are to be monopolized by a little clique of pseudo-fashionable persons—600 in all. The concerts are to be so exclusive that the musical public cannot get in. It is the sad, bad case of the opera over again. Prices are to be put up to a fictitious standard, and that music which should be for the people will be kept as a sort of social distinction for a few pseudo-fashionables.

If this thing goes on there will be nothing left for the musical public except nothing and the hurdy-gurdy.

The original circular issued is hereby reproduced and should be carefully studied by all those who think they take an interest in local music:

It is proposed to give during the season of 1897-8 a series of twelve concert soirées under the direction of Mr. Anton Seidl, in the ballroom of the Hotel Astoria, corner of Fifth avenue and Thirty-fourth street. The soirées will be arranged upon a plan somewhat novel in this country, but successfully in vogue in the continental capitals of Europe. Tickets will be sold only by subscription for the season, and will be strictly limited to a number far below the seating capacity of the hall. The forty-three numbered boxes in two tiers will contain six fauteuils each and the floor will have a limited number of fauteuils in a space that would accommodate twice that number.

In connection with the ballroom, which will be splendidly furnished and decorated, and forming a part of the suite, there are spacious reception rooms upon one side and a large conservatory upon the other. The ballroom is reached by a separate entrance, guests being left there by their carriages within the walls of the hotel, and finding at their disposal the most perfect arrangement of cloak rooms, &c., that could be devised.

A large orchestra composed of the very best musical talent and specially selected by Mr. Seidl has been secured, and his name, so long and favorably known to all New York, is sufficient guarantee that the music will be on the highest plane.

The orchestra will be assisted by the most distinguished soloists obtainable, and the management, ready to make any monetary sacrifice, feels confident of bringing Europe's most celebrated artists before the American public. It will thus be seen that the music lovers

of New York will have an opportunity to hear the best music amid congenial surroundings, with the same luxurious appointments and with substantially the same privacy as if the entertainments were given in a private house. With similar conditions concerts have long been given under royal patronage in Berlin, Vienna and Munich, and have been recognized as events of the first social importance.

For the season Mr. Seidl has prepared programs of exceptional attractiveness, it being his aim that the music shall be of the highest order, without being pedantic.

The first concert is expected to take place upon the opening of the hotel early in November, and subsequent concerts will be given on alternate Thursdays at 9 o'clock evenings. The boxes seating six, of which a number have been taken, will be sold at a uniform price of \$350, and single subscriptions admitting to all parts of the house will be \$60 for the season, payable in October.

The gentleman who issues this circular is the butcher who supplies the sirloins and Lyons sausages to the Waldorf, and who has secured the contract for the same provisions. We do not know that these contracts are in writing, but we are under the impression that he has no written contract with Anton Seidl. Who ever had?

### PARIS ON NORDICA.

WE are led to some curious conclusions by the attitude of the leading Paris critics toward our dear American girl—Nordica—the woman who so nobly defended American truth against Reszké's Polish lies and intrigues. As a matter of course these Paris critics are entitled to their opinions as much as we are to our own; there is no possible reason to question their sincerity any more than ours dare be questioned. But the difference of 3,000 miles of salt water also seems to produce a difference of musical opinion, as can be seen from the following, translated from the Paris *Ménestrel* of May 2, 1897:

It was scarcely worth while to disturb Madame Nordica and make her come from America, where she seemed to enjoy some reputation, to produce her, without great effect, on the stage of our National Academy of Music. It might be an opportunity to reproduce the distich of La Fontaine:

De loin c'est quelque chose,  
Et de près, ce n'est rien.  
(Distance lends enchantment.)

But this might perhaps be too severe. For the singer is not deprived of all value. Her voice is of an agreeable timbre, and does not lack a certain freshness. Unfortunately when the artist wants to force it and give it the amplitude necessary to the rôle of *Elsa*, it loses its quality, and, what is still more, its justness, its intonation. If the management reckons on Madame Nordica to impersonate *Valentine* in *Les Huguenots* at the next revival it is preparing of Meyerbeer's masterpiece, it would, without doubt, be advisable to renounce the project, which seems full of danger.\* Besides Madame Nordica, the tenor Alvarez appeared with the greatest success in the personage of *Lohengrin*. Although he has never crossed the Alps, he is nevertheless an artist of great merit.

In the meantime the New York *Evening Post* publishes the following confirmatory item in its edition of last Saturday:

After hearing Madame Nordica as *Elsa* at the Paris Opéra the other evening, the opera composer Alfred Bruneau wrote that she was courteously received. "Her style," he said, "lacks simplicity and naturalness; her pronunciation is very defective, and her voice, of agreeable quality in soft passages, is not always true in passionate moments."

\*\*\*

Madame Nordica receives 1,000 frs. for singing *Elsa* at the Grand Opéra, Paris; here she charged Walter Damrosch \$6,000 for four performances—very cheap, considering that Calvé and Melba had guarantees of \$120,000 each for the season. The picaresque four performances amounted to very little as compared with these large, bankrupting sums. Nordica gets exactly what Calvé and Melba get in Paris, and she therefore cannot complain that the critics select her as a particular butt of severe criticism, for in Paris there is no feeling against an artist because of nationality—witness Kutschera, a German singer, who could not get a single paying engagement here, who fell absolutely flat, now singing *Brünnhilde* to the satisfaction of Paris at the Lamoureux concerts.

There is no prejudice against Nordica, and the judgment of the Paris critic of the *Ménestrel* and the Bruneau type inspires respect. Nordica is now barred out of Paris and London. She cannot return to Bayreuth and there are no paying engagements on the Continent for her, but we shall have her here in October, at Lewiston, Me., her own native State, where she will sing and where she will be appreciated at her true worth. She will get a large fee down in Maine and good criticisms, too, from the papers of Lewiston, Bath, Bethel, Kennebunkport, Skowhegan and Passamaquoddy. Paris is not in it.

\*The Huguenots was withdrawn, and, of course, Nordica did not appear in that rôle in Paris.

## IMPORTANT NOTICE.

### Bureau of Information

AND

### Forwarding of Mail.

THE MUSICAL COURIER has opened a BUREAU OF INFORMATION and a Department of Mailing and Correspondence on the third floor of THE MUSICAL COURIER Building, 19 Union square. Elevator service will enable all professional people, musical or dramatic, or those engaged in the musical instrument business or all allied professions and trades, to reach the floor set aside for correspondence and mailing and as a general Bureau of Information on all matters pertaining to the profession or trade.

The attendance and service are all

### GRATIS

and no fees of any kind whatever are charged.

The accommodations embrace:

I. *Correspondence*.—Which means that desks and all material are at hand for letter writing, telegraphing and cabling.

II. *Mailing*.—Persons traveling abroad or in this country can have their mail promptly forwarded by having it sent care of THE MUSICAL COURIER, and the itinerary of the traveler recorded here from time to time.

III. *Addresses*.—We are now prepared to furnish the addresses of the better known musical people on both sides of the Atlantic, so that instant communication can be secured.

IV. *In General*.—In short, this department will serve as a general Bureau of Information for all musical or dramatic artists and professional people, who at present have no central place of meeting or of inquiry. THE MUSICAL COURIER is located in the very heart of the musical district of the Union, and it herewith invites the musical world to make the Bureau just opened its general headquarters.

### EXPLANATION.

One of the most vexatious and most frequent queries, "Where can artists be reached?" will now be readily solved, for we have opened a Post Office or Correspondents' Department to which all letters may be addressed. If artists before starting on a tour, either in this country or abroad, will kindly leave their itinerary with us, their letters will be promptly remailed to their proper destination. Aside from the advantage the expeditious reception of your correspondence offers you, THE MUSICAL COURIER will be in constant touch regarding your whereabouts, and can at all times accurately inform inquirers where you can be communicated with.

Centrally located as is the office of THE MUSICAL COURIER, in the very heart of the musical district, we have now opened a Reception Room for the benefit of our patrons. Cool and light, easily accessible by elevator and suitably furnished for reading and writing, we herewith extend a most cordial invitation to all interested in musical and dramatic life to avail themselves of its facilities.

Stationery will be furnished gratuitously, and here also artists may meet their manager or friends for a social chat or business interview.

THE PRINTING BUREAU is another important and new feature, for by special arrangements made with the Blumenberg Press we can execute all professional printing when ordered through our Bureau. The Blumenberg Press is one of the most perfectly appointed printing plants in the country, equipped with every modern appliance, and is prepared to execute any work, from the simplest to the most ornate and elaborate printing order, at short notice and reasonable rates. Programs, invitations, catalogues, posters, books and brochures, illustrated magazine work and commercial printing will be done to the perfect satisfaction of our patrons. *Rush orders a specialty*, and samples of work can be shown, and estimates will be cheerfully furnished when required.

In the Reception Room catalogues of all the newest musical publications will be on view, also directory and visitors' register. Here also will be open for the inspection of visitors the diagrams of concert halls, lecture rooms, theatres, &c., which may be engaged for entertainments, lectures or musicales.

THE MUSICAL COURIER offers its services cheerfully and gratuitously in each of the above-mentioned de-



partments, and contemplates in the near future the addition of other useful and progressive appointments to further extend and enhance its useful sphere.

The Reception Room is now open, and is located on the second floor of THE MUSICAL COURIER Building, 19 Union square.

### The Lease to Grau.

(From the "exclusive" *Herald*, May 15, 1897.)

The annual meeting of the stockholders of the Metropolitan Opera House was held yesterday afternoon, nearly the whole of the stock being represented.

The following board of directors was elected: Samuel D. Babcock, George F. Baker, George S. Bowdoin, Robert Goelet, George G. Haven, Adrian Iselin, Augustus D. Juilliard, Luther Kountze, D. O. Mills, J. Pierpont Morgan, George Peabody Wetmore, William C. Whitney and H. McK. Twombly.

The election of officers was held and the old board was re-instated, Mr. George G. Haven as president, Mr. Adrian Iselin as vice-president, Mr. George S. Bowdoin as treasurer and Messrs. Robert Goelet, William C. Whitney and George S. Bowdoin as the executive committee.

As foretold exclusively in the *Herald*, the lease of the opera house to Mr. Grau was approved for a term of three years from June 1, 1897, at a rental of \$52,000 per annum.

It costs the tenant about \$300 a week to run the opera house, even when closed, there being numerous expenses, such as janitor, watchman, engineers, electricians, book-keeper, &c., the heating of the house in winter and numerous other expenditures that foot up in the course of twelve months about \$15,000, so that Mr. Grau's rental and incidental payments amount to about \$67,000 in the year. This will probably be met and more by the rent of the opera house for balls, theatrical and operatic entertainments, which last year, during the absence of the regular opera company, brought in about \$35,000.

#### RENT WILL COVER EXPENSES.

Next winter Mr. Damrosch or some other impresario will give one or more brief operatic seasons, and the income from rentals will probably amount in all to double the \$35,000 received last season, leaving a surplus over the \$67,000 Mr. Grau will have to pay.

The opera outlook for next season was informally discussed by the stockholders, and there was a general expression, naturally, of the hope that Mr. Grau might yet see his way to giving opera here next autumn, but the wish was not expressed in any action by vote, and the decision was left entirely to him. There was incorporated in the authorization of the three years' lease a nominal proviso to the effect that the lease was to be made if Mr. Grau's company could show a sufficient capital to carry on opera; but this was the proviso that is always inserted in such an authorization, and was accompanied by a resolution on the part of the stockholders to subscribe \$25,000 themselves, as a company, to the stock of Mr. Grau's new corporation.

#### STOCK TAKEN IN THE NEW COMPANY.

In addition to this subscription of \$25,000, the opera house will contribute to the new company the use of the scenery, costumes and effects now at the opera house, which were lately owned by "Abbey, Schoeffel & Grau (Limited)," and the purchase of which by the directors for \$20,000 was approved. This purchase, in lieu of a larger subscription than \$25,000 to the new stock, was arranged for before Mr. Grau's departure in order to let Abbey, Schoeffel & Grau (Limited) pay off all their outside indebtedness to the artists, chorus, &c., on closing the opera season.

With this meeting of the stockholders the final chapter in the story of Abbey, Schoeffel & Grau in connection with opera in New York is closed, and the new one begins the history of the Maurice Grau Opera Company at the Metropolitan, to which organization New Yorkers will in future look for operatic entertainment.

From the outset of the troubles of the old firm the *Herald* has been the exclusive and impartial chronicler of every particle of news that was given to the public, and every forecast that it has made of coming events in the development of operatic affairs has been verified, one event after the other to the very end, at yesterday's meeting, when the final action, as first foretold in the *Herald*, was carried out.

**M**R. GRAU slipped out of Abbey, Schoeffel & Grau, Limited, and now he slips into the Maurice Grau Opera Company. When he gets back to the United States he may find that there are some stockholders of the old concern who may want a little accounting. These transactions may read very well, but there is always another side to the question which may get into the newspapers via the court channels. So we shall all await the practical launching of the Maurice Grau Opera Company before deciding or predicting its great success in opera.

Mr. Grau personally is a very amiable, pleasant gentleman, who understands how to appease creditors, but there are some who may want something besides soft soap. Of which country is Maurice Grau a citizen? Of England? of France? of the United States? How about foreign citizens being stockholders and directors of New York State corporations? There are some legal technicalities that must be observed even in metamorphosed operatic stock companies.

**Vanderveer-Green in Montreal.**—Mme. Vanderveer-Green recently earned the following notice:

Windsor Hall was crowded last night with a fashionable and representative audience. The coincidence on the program was the two names—Green—although the singers were of different nationality, sex and style, and not related to each other.

Mrs. Vanderveer-Green is well known here, and the beauty of her voice need hardly be repeated. She gave a fine rendering of *Loch Lomond*, and received a generous share of applause. A tendency to exaggerate the sentiment was noticeable, and to prolong sounds in the consonants. Among her numbers was *Thou Art Like a Flower*, by Oscar Meyer, which was composed for her—a harmony song all too short.—*Montreal Herald*, April 6.



### THE WHITE WOLF'S CRY.

We are the Chosen People—look at the hue of our skins! Others are black or yellow—that is because of their sins. We are the heirs of ages, masters of every race, Proving our right and title by the bullet's saving grace; Slaying the naked red men; making the black one our slave; Flaunting our Color in triumph over a world wide grave; Wearing the lamb's pure vestment to the unsuspecting feast; Flinging it off to show them the conquering Mark of the Beast. Under the tropic Edens, where shame was a thing unthought, Bearing the fruit of knowledge with the serpent's venom fraught. Indian, Maori and Zulu; red man, and yellow, and black, White are their bones wherever they met with the White Wolf's pack.

We are the Chosen People—whatever we do is right— Feared as men fear the leper, whose skin, like our own, is White! —James Jeffrey Roche in *Harper's Weekly*.

**M**Y editor in a contemporary burst of confidence informed me that variety should be the spice of this column, and to-day when you finish my lines, if you tell me that I have closely hugged one theme, then will I sorrow, for the *olla podrida* has been my ideal, so let the band tune up and listen all of you as calmly as you can to my clangor.

\*\*\*

Her face was full of accents. There were rhythmic lines upon the brow which spoke of finely ordered, harmoniously marshaled thoughts. Her eyes were small, and a glance at her ears showed the lobes undetached. Their shape proved without peradventure of a doubt that she disliked, even hated music. There was nothing remarkable about the face but its accentual versatility. Odin noticed two harsh lines that furrowed either side of the nose. And the nose, slightly flattened, was curved beak-wise, the nose of a predaceous bird. She had a habit of inflating her nostrils when animated until her nose looked like that of a wooden rocking horse. The figure and carriage betrayed a strong will and much courage. Then she had little movements, bird like, as she preened her neck. She was not vain, but was passionately jealous.

\*\*\*

Odin married her and together they counted white nights. The morning of their marriage the woman put her hands on the man's shoulders. "You mean this Odin?" she drily asked. "It is much to me." And then she wound about him, but did not kiss him. He was affectionate and told her to comfort herself. She did not answer but plunged her face into his neck. Long inhalations, passionate inhalations she took, and he stood confused and trembling. She was so unlike other women he had known. As the weeks merged into months he noticed with astonishment and alarm his wife's curious taste for odors. She filled their rooms with scent bottles and spent the day arranging and fussing over them. He joked her about it, but as she looked sad he soon stopped.

One day he found her reading a French story by Huysmans, *A Rebours*. Odin could not speak French, but he felt jealous without knowing exactly the reason. She grew every night more tender. It seemed to Odin that she was becoming strange. Always reserved, she would sit for an evening without uttering a word, *flacon* in hand, inhaling some perfume. She saw but few and startled her husband by telling him that she knew people merely by their odors. Once she said: "I smell your brother," and a moment later he entered the house. That night Odin dreamed of vampires, vampires that gazed at him with the inscrutable eyes of his wife. He became oppressed by her manner of embracing him. It stifled, it repelled him and soon he feared the night. If she would not so eagerly, so strenuously sniff at his neck! It was unwomanly, it was unnatural.

\*\*\*

Her passion for odors grew apace. She emulated Huysmans' degenerate hero *Des Esseintes*, in costly experiments. Her life went into her nostrils and the

breath of her nostrils was odors; odors as penetrating as iris, odors full of dumb music, inarticulate music. She would roll by the hour over a rug saturated with tuberose, and Odin was reminded of a cat. He grew thin and his wife feline. Her eyes half closed, her muzzle, instinct with tremulousness, seemed to search for new smells. Odin began to stay away of nights. He was not a drinking man, but he foresaw dissipation if the strain lasted much longer. Naturally healthy minded, he abhorred the abnormal, and when a friend advised him to read Max Simon Nordau's *Degeneration* he refused.

Having a discussion about varying types of degeneration at his club, he bought the ponderous, tiresome tome. There was much that bored him, much that he did not look at, but one passage set him reading about Baudelaire and his passion for perfumes, and then the truth came upon him unawares.

His wife was a degenerate. She had a morbid, a horrible love of odors. She was a nosophile, a thing that divined the world about her by her scent, as does the dog. This intoxication, hideously subtle, was deadly, dulling and supremely dangerous for her soul's welfare. Had he not read the *Fathers of the Church*? Had not Saint Augustin, had not the holy Ambrose publicly warned women from the pulpit against the corrupting evils of perfume? Perfume, the most villainous ally of Satan.

Oh, why had he been so blind! If she married him for his own peculiar, personal odor, was it not possible that she might discover a man whose scent would be more alluring? Odin grew madly jealous when he thought of his barber. Then he resolved to watch. But it was fruitless of result; his wife continued as passionately in love with his neck, his hair and she gave no sign of change.

\*\*\*

The household was neglected and bills from perfumers and chemists rolled in. Odin noticed that she grew cool when his hair was not heavily perfumed and his vanity often got the better of his good taste.

One day the mistress of a club friend died. No one was at the funeral but the bereaved man and Odin. The leave-taking from the body was most affecting. Odin's friend loved the dead woman, and Odin, too, was fond of her. He kissed her brow, and threw a spray of tuberose on her breast before the coffin-lid was closed. That night he stayed late at the club, and drank deeply with his friend. It was 2 o'clock when he let himself into his hall, a little the better for wine, and then he went upstairs as silently as his befogged feet would allow him.

When he entered his room it was lighted by two gas jets, and on the bed his wife sprawled in joyless pose. Odin undressed slowly, reluctantly. This loveless union was becoming a martyrdom. What if he escaped it, what if he boldly confessed to his wife the utter misery of their marriage. Ah! he was brave this night. The funeral and the champagne gave him hysterical courage. In his nightdress he stepped to the bed and touched her head. She at once sat up, staring at him with strange eyes. Her glance was disheartening. The expression was narcotized, and through Odin's mind there flashed the idea that she might be the eater of drugs. One look at her nose curving with pride and passion told him she was the victim of something infinitely more sensual, more hopelessly enslaving than opium.

"Come to me, Odin," she moaned. The man was nauseated. The thing was too horrible to last longer. She noticed his gesture of repulsion and with a bound like a leopard's she threw herself on him and he toppled over. Winding her long, ape-like arms about his body, she pressed her nose upon his neck.

"Tuberose. Oh devil, you love another woman," and she made such an outcry that the police were called in and arrested the couple. She went to a sanitarium and he is now the editor of a Prohibition journal. Sweet, lovely story, is it not? But nevertheless true.

\*\*\*

I am wayward and gray of thought to-day. Little wonder, you will say, after writing such a story! I hate music, I hate this eternal blazoning of fierce woes and acid joys on the orchestral canvas. Why must a composer be played? Why must this tone-weary world be more sorely grieved by the subjective shrieks and indecent publications of some musical

follow  
his fir  
I ask  
indite

How

transl

sound

subtil

brutal

shud

those

Chopin

and d

critic.

The

to tran

of ton

at that

I am

I long

wherei

phere.

sion of

top an

Whitm

world b

to sym

Even a

one's in

divine a

I love

idea. M

paper.

spiral h

the soun

bubbles

tangible

O for

the sky

will love

descent

by music

Yet if

how muc

is no rea

or that m

nocturne

the bull

is somet

hands.

Let mu

poser, im

critic. T

of trusty

Intrust i

and probi

herd from

Let the f

and Meyer

sential in

out the l

tender and

Cheap so

erences t

masochism

sneered at

tific name.

in the paf

the funny

The only

ging man

bad imitat

Man is n

and in ph

sidered by

Vulgar, b

absurd de

rugosities.

pin of the

that prop

time. He

loudly at

history in

Man is t

the accom



fellow wrestling in mortal agony with his first love, his first crime, his first thought of the world? Why, I ask, should music leave the page on which it is indited? Why need it be played?

How many beauties in a score are lost by being translated into rude, living tones! How vulgar sound those charming, arbutus-like arpeggios and subtle half tints of Chopin when played on that brutal, jangling instrument of wood and wire! I shudder at the idea, I feel an Oriental jealousy of all those beautiful thoughts nestling in the scores of Chopin, Schubert and Schumann that are laid bare and dissected by the pompous pen of the music critic.

The man that knows it all. The man that seeks to transmute the unutterable and ineffable delicacies of tone into terms of prose. And newspaper prose at that!

I am suffering from too many harmonic harangues. I long for the Valley of Silence, Edgar Poe's valley, wherein not even a sigh disturbed the amber atmosphere. Why may not music be read in the seclusion of our hearts? Why must we go to the house-top and shout our woes to the universe? Walt Whitman's "barbaric yawp" over the roofs of the world has become fashionable, and from cable cars to symphonies, all is a conspiracy against silence. Even at night dream fugues shatter the walls of one's inner consciousness, and yet we call music a divine art.

I love the written note, the symbol of the musical idea. Music, like some verse, sounds sweeter on paper. Palimpsest-like I strive to unweave the spiral harmonies of Chopin, but they elude me as the sound of falling waters in a dream. Those violet bubbles of prismatic light he blows for us are too intangible—too vision-haunted to be played.

O for some mighty genius of color who will deluge the sky with pyrotechnical symphonies! Color that will love and lap the soul with iridescent and incandescent harmonies, and the harsh, brittle noise made by musical instruments will not startle our fancies.

Yet if Shelley had not sung, or Chopin chanted, how much poorer would be the world to-day? That is no reason why school children should scream:

Life, like a dome of many colored glass,  
Stains the white radiance of eternity,

or that misses in their tepid teens should murder the nocturnes of Chopin. Even the somnolent gurgle of the bullfrog, as he signals his mate in the mud, is sometimes preferable to music made by earthly hands.

Let music be abolished. Electrocute the composer, imprison the players and banish the music critic. Then let there be elected a supervisory board of trusty guardians, men absolutely above reproach. Intrust in their keeping all beautiful music and verse, and prohibit the profane, vulgar and gaping-curious herd from even so much as a glance at the treasures. Let the fat and blowsy go batten on Marie Corelli and Meyerbeer; for us, the precious elect, the quintessential in art; but let no music be sounded throughout the land. Let us sit and think beautifully, tender and warlike, but silent thoughts.

Cheap science calls it gynolatry. The man reverences the woman and he is accused by Nordau of masochism. Every spontaneous, natural feeling is sneered at and labeled with an impertinently scientific name. The new woman does not exist except in the paragraphs of the national curse of America—the funny man.

The only woman really inferior to God-like, bragging man is the strong-minded woman. She is a bad imitation of a poor model!

Man is not woman's superior; he is only here equal, and in physical constructive frugality he is considered by eminent authorities to be her inferior. Vulgar, brutal, imperious in his petty desires, his absurd desires, he is all knobby superficies, coarse rugosities. He fancies because he is the coupling-pin of the universe that he is also the motive power that propels the cosmical freight down the tracks of time. He mounts the dunghill of egotism and crows loudly at the sun, while his despised mate makes history in the mud.

Man is the rude, unchiselled; woman the finished, the accomplished. Man projects, woman fructifies.

Mother Eve, mark her title, breeds and brews. The woman is your only artificer. Of what avail your epics, your symphonies, your pictures, prose and statues, O, man, if woman inspired them not? Is it not better to be the Great Suggestress, as Walt Whitman called her, than the petty, pretty and labored imitation of a marvelous original? Why should woman compose when she is music itself? Why should she write when she is the miraculous poem of poems?

Yet Sappho burned lyrics into the Grecian tongue, and her fame is more enduring than that Leucadian promontory from which she leaped for love of Phaon!

\*\*\*

Woman, from the womb to the tomb, you are the true rulers of the destinies of our race. Mothers, sisters, wives and *hetairæ*, how your subtle brains—brains unlike man's in rude strength, but finer spun in texture—animate all creation. For you we war and work, sorrow and smile, yet you are called the inferior sex.

Rather is man the inferior, with his harshly carved frame, absurd skeleton, narrow pelvis, shoulders out of all proportion, and ill-protected viscera. Is he as exquisitely made for the great demands of life? Is he not rather the mere Helot, the provider of food, the hewer of wood and drawer of water for his more finely fashioned companion, whom nature decreed as the maker of men and women?

Pooh for all your talk about corpuscles and gray matter! Woman is the cleft and centre of creation. Without her the planet would shut up shop and go out of business. Pooh for all your crazy talk of tactile sensibility!

Woman plays the piano and violin with feminine feeling, and not masculine; it is different, and who wishes it the same? She even excels at man's favorite game of vice, and he is after all the only gynolatrist. Boastful, weak, selfish, sensual, avaricious, mean, spiteful man, a very ape in his tricks of imitation, led by his nose—for his nose tells him his pampered belly of the good cheer spread before him by woman—a coward, afraid to sleep he drags woman into a distasteful compact which he calls a sacrament; yet at the toss of a petticoat he sins eagerly and hotly.

Where is his bravery? Why, he only fights because of his conceit, and christens that conceit patriotism. And this brawling, boozing creature, vainer than the peacock, bawls of unchastity and hounds woman to the gutter for *his* sin—not hers. His lust he calls love, and he speaks proudly of Necessity being the Mother of Lubricity, but a woman must suffer in silence, even though her heart is breaking.

The slums for natural women, club houses for artificial men. No, man is not woman's superior mentally, physically or morally; he merely happens to be born with harder muscles. He has terrorized her from the start. It has been might against right. And yet despite all this woman remains monarch of all she surveys. Man goes mad about her, obeying unconsciously the behests of that passion which makes for eternity—a child is your only true immortality.

So sophisticated, so true-souled have we become, that we fain would turn our back on the very well-springs of life. Nature, crafty mother of all, revenges herself on all abnormality. She simply watches and waits, knowing full well that man will come sneaking back to woman, to be enfolded in great, warm, consoling arms, and that the mock woman in bloomers will die out, for she cannot propagate alone. So all things are regulated, and the sun and the moon smile and the child's laughter is heard in the fields.

\*\*\*

If Sorosis, after reading the above, does not elect me an honorary member of their august guild then I shall never more believe in the gratitude of woman-kind.

\*\*\*

"Why," said the Irrepressible, in the *Evening Sun*, "don't some of the burlesquers turn their attention to Wagner? I know it would in the eyes of many be sheer sacrilege, but nothing could be funnier. Surely German opera affords one of the finest opportunities in the world for travesty. It could be parodied and extravaganized as almost nothing else,

and all because it is so great and high and individual and sufficient unto itself. There is that amphibious opera, Rheingold, with its aquarium of a first act and its display of the treasure in the final scene. Even in the sober and sincere environment at the Opera House the other evening it was hard to take this last named seriously. You weren't quite sure which it reminded you most of, hanging out clothes to dry, or a special sale. Bargain Day in Walhalla would certainly have been a taking title for it, and all it needed was a big 'Reduced From' as a finishing touch. The Valkyrie and Siegfried are equally fair game for burlesque; why, all that fire business and sword forging are simply lying in wait for the fun makers. As for Tristan and Isolde it's simply the operative embodiment of susceptibility to travesty. The wonder really is not that the travesties haven't thought of it before, but how they could possibly refrain from turning it into ridicule.

"The only answer to this, it seems to me, is that before a thing can be caricatured it must first become popular. In order to appreciate its being made fun of everybody must know about it. There is no surer sign of the general interest in anything, be it play, book or problem, than to have it appropriated by the cartoonists, the parodists, the burlesquers. In no other way can I account for Wagner's remaining so long uncaricatured. He has been unmercifully gayed, it is true, but only by individuals; never has he been held up to public amusement, for before it can be amused by anything the public must know something about it. Now that Wagner is becoming more familiar, however, we may soon expect to have him travestied, and when that time comes we shall know that he has, in truth, achieved popularity."

I have seen performances of Wagner and in the Borough of Manhattan that were unconscious burlesques, but none the less burlesques.

\*\*\*

I was about to give you another story, but common humanity forbids. I am arming myself for the fray—an exposition, a defense and a fierce declaration for the piano works of the late Johannes Brahms.

#### Correction from Vienna.

Editors The Musical Courier:

VIENNA, April 27, 1897.

NOTICING Rivarde's correction in your issue of the 31st ult., allow me to say that I heard this report, which he denies, from several quarters and from one, too, who had known of him in Paris. I accepted it naturally as the truth. I usually, however, preface all I take on hearsay evidence with the words "I hear or understand such and so to be the case." If I omitted these words it was entirely through haste or inadvertence. I did however, take especial pains to hear Rivarde twice in order that he might have a perfectly fair criticism from a musical standpoint.

In view of the very fair account he did receive, and indeed in any case, it would seem proper that he should have addressed a note first to this office asking for a correction of the report before addressing publicly the home office. At least it would appear a courteous thing for him to have done. But such is the life of a musical critic. He takes every care to be fair; he is generous in his praise, cautious and mild in adverse criticism, and his reward is often less than nothing.

I do not suppose this often occurs to the artists to whom we give the hours that we would often fain spend at home for rest, or about our own affairs. Small courtesy from offended talent or genius is the least we can ask; indeed, it is the most as well. Please let this be a hint for future action; if statements are untrue or incorrect, please at least let us have the first opportunity of correcting ourselves!

Respectfully, E. POTTER FRISSELL.

**Kutner, Tenor, in Jersey City.**—Mr. Arnold Kutner sang the tenor part in Rossini's *Stabat Mater* performed last Tuesday, May 18, at a concert in Lafayette M. E. Church, Jersey City.

**Eleanore Meredith at Hoboken.**—This brilliant church and concert soprano sang with Johannes Werschinger's Quartet Club on May 6. Her picture appeared in the German New York *Herold* the next day, with this notice of her singing: (translation) "In Eleanore Meredith we became acquainted with a singer of beautiful qualities. Her staccato and trills in Henschel's Spring Song were surprisingly effective, and she simply delighted all, singing several encores."

Miss Meredith studied The Messiah with Mr. Frank Damosch, and desires this to be known.





CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash avenue, May 15, 1907.

DESPITE the well-founded rumor of waning vitality the Chicago Orchestra, it appears, will make another bid for public patronage. That Chicago would seriously suffer if an orchestra were conspicuous by its absence is assuredly a fact, and if this city claims to be considered a musical centre of importance there must be an orchestra here, as it is only by bringing an orchestra to the people that music in its broadest, most human sense can be nurtured and spread. However, the Orchestral Association, of Chicago will have to alter its tactics to bring success to the promoters. One thing is certain, there must be no more benefits imposed upon the public and no more entertainments better suited to an acrobatic circus (indeed I have heard the entertainment of April 27 alluded to as the "circus") projected like that recently given. There must be a concertmaster who understands his work thoroughly, and not one inexperienced, for however good a violinist and pianist Wendel, the present concertmaster, may be, he is still unfitted for the leadership, and is still as far off from that magnificent example of the leader, Max Bendix, as at the beginning of the season.

I have heard it stated that Mr. Wendel would be retained, but this is impossible; then, again, I have heard that Cramer, of Cologne, would be the next concertmaster, but he is but a second-rate man, and as ill suited as anyone could be to the responsible dignity of the concertmaster-ship. Can it be that the people abroad know the condition prevailing here, and that the good ones refuse to accept any position under the directorship of Mr. Theodore Thomas? We have had several violinists playing here this season, and having ears, eyes and intelligence like ordinary mortals; have given their ideas and impressions of orchestral music prevailing in Chicago, with the result that the fine leaders think \$3,000 per annum is not worth the annoyance to which they would be subjected while here. Seeing the disruption, the virtual disorganization of the present orchestra, why does not Max Bendix organize and lead an American orchestra of his own? He could gain ample support, and it would be the beginning of a new era in Chicago musical life.

Mme. Calvé, Sig. Campanari, Mr. McKinley and the Boston Festival Orchestra will give a concert in the Auditorium next Thursday.

Elijah was the event of the week, and one of the chief events of the season, for it celebrated the twenty-fifth anniversary of the Apollo Club's organization and the twenty-second year of Mr. William L. Tomlins' musical directorship. And right well has he served the club, bringing his 400 voices to a choral perfection and finish that are really remarkable. The enthusiasm aroused and maintained, and the enormous influence the Apollo Club has obtained on musical matters here are distinctly traceable to Mr. Tomlins; and it can be safely stated that at no time of its life was the club as solid and on such an amicable basis of good feeling and good fellowship as at the present time. While in the past there were disturbing, unquieting elements, owing to a small minority wishing to run the club to suit themselves, this year the greatest harmony prevails. This, I understand, is in no small measure due to the president, Mr. W. Hibbard, but to whosoever the credit belongs it is a most gratifying state of prosperity which the Apollos enjoy. Notwithstanding all the gossip prevailing about the condition of the club, last year only eighteen men and three women seceded, and in place of these discontented ones the club gained eighty-seven new members, several of them being Welsh and possessing very good voices, so that the seceders were not missed, and, as they probably interfered with the comfort of those members wishing to live in harmony, were really better gone.

The Apollo Club is just in the zenith of its life and will

continue next year on very much the same lines as were followed this season. Standard works will be given, with one or two new productions. This method was found very attractive this year, the Auditorium on all occasions being crowded with lovers of oratorio. Especially commendable has been the management of the club in securing our local artists, with an occasional very big "star" assisting, but, after all, the club, the work done by the club, the music sung by the club are the principal objects and should have the fullest recognition. Another choral society has been started, but it is as the mouse is to the elephant in comparison and has not hurt the Apollos one whit; on the contrary, it has shown by comparison what a splendidly well conducted, well managed and well trained club the Apollo has become under the new president, the new board of directors and its old and honored conductor, W. L. Tomlins.

Miss Jennie Osborn, our young, progressive soprano; Miss Sue Allin Harrington, Mr. George Hamlin and Mr. Plunket Greene were the artists assisting the Apollo Club in Elijah.

Miss Osborn was in excellent voice and sang the music beautifully, her voice carrying well over the immense hall. Miss Harrington, at times not quite refined enough in style, acquitted herself satisfactorily. Mr. Plunket Greene was absolutely great in his interpretation of the music—in fact I never remember to have heard him to better advantage.

Master Scott Northrup, who sung the part of the youth, made an extraordinary impression; his wonderful soprano voice rang out like a clarion, and it was one of the features of the oratorio. I think this is the first time that the youth's music has been sung by a boy in this country. Master Northrup is a pupil of Mr. Henry B. Roney, who has had more success with boy sopranos than any other man here. Blatchford Kavanagh, at one time a famous boy soprano, was also entirely trained by Mr. Roney.

I have left George Hamlin, the Chicago tenor, who is winning name and fame, and it is to be hoped fortune, the last of the soloists, as his success on Monday was really marvelous. He is always an artist and sings as if he had studied not only with the best teachers obtainable in Chicago, but the best obtainable from any other place. Surely it was Hans von Bülow, who said "a tenor is not a man but a disease." No one can apply this quotation to our leading tenor, as he not only is a most charming singer, but an unassuming gentleman who is widely respected and liked.

Floricultured femininity assembled in considerable numbers at the song recital given by Mr. Plunket Greene Thursday afternoon. It was a typical social function, very gay and in the usual *matinée* adoring mood when a young unmarried, good looking artist sings his sweetest love songs to them all. The king can do no wrong, so that if I suggested there were times when Mr. Greene's pathos was inaudible and that while his mouth was open he remained dumb (so far as those sitting in the back rows of Steinway Hall were concerned), I should have more mortal enemies than is good for a soul's welfare. Still he is a fine artist and I would sooner hear him sing a rollicking song or a tender ballad than nearly any other baritone I know, although we have a few good baritones here, George Ellsworth Holmes and Thomas Taylor Drill may be instanced. Mr. Greene's performance, composed of French, German and English songs, was distinguishable for good enunciation and for an exquisite phrasing, both of which were positively delightful. Mr. Seeboeck's accompaniment was entirely satisfactory. This was the program:

Une Plevre Brulante.....Gretzy (1786)  
(From Richard Cœur de Lion.)  
Econte d'Jeannette.....Dalayrac (1789)  
(From Les Deux Savoyards.)  
Am Meer.....  
Im Fruhling.....  
Der Doppelgänger.....Schubert  
Der Erlkönig.....  
Abschied.....  
The Clown's songs from Twelfth Night:  
O Mistress Mine.....C. V. Stanford  
Come Away, Death.....  
When That I Was a Little Tiny Boy.....  
O Yarmouth is a Pretty Town.....Arranged by  
The Jolly Comber.....English.....Lucy Broadwood  
The Two Sisters o' Binnorie.....Arranged by  
Scots Wha Hae.....Scotch.....Arthur Somervell  
Molleen Oge, Irish.....Arranged by C. V. Stanford  
The Kerry Cow.....Irish.....Arranged by Charles Wood  
Heigho! The Morning Dew.....  
The Donovans, Irish.....Arranged by A. A. Needham  
Accompanist, Mr. W. C. E. Seeboeck.

"Have you read Emil Liebling's article on Leschetizky and Leschetizkism, printed in the last issue of THE MUSICAL COURIER?"

I have been assailed with this question by nearly every

musician I have met since it appeared. There has been nothing lately to create so great a stir among musical people here, and it is considered one of the finest and most conclusive arguments ever advanced for the betterment of the home artist.

\*\*\*\*\*

William Armstrong leaves Chicago to-morrow and sails for England on Wednesday, going on the steamer Paris. Mr. Armstrong will first visit Madame Patti at Craig y Nos, and will make his London debut June 18 in Steinway Hall, with Madame Nordica illustrating his lecture. Hosts of friends wish him every good fortune in his new venture.

\*\*\*\*\*

I have frequently asked, "With whom did Mr. Frederick Carberry (a most popular young Chicago tenor) study?" I understand that Mr. Clement Tetedoux is responsible for Mr. Carberry's excellent method and admirable singing. It is pleasant to be able to pay a tribute to a fine artist who has been a resident of this country for forty-two years, and who has made Chicago his home since 1893.

The exposition of A. J. Goodrich's new Theory of Interpretation promises to be a novel and instructive feature of the M. T. N. A. Convention in New York. This work is said by European musicians to be the only one of the kind in existence. There are a number of books on aesthetics and several small works on phrasing, but Mr. Goodrich's A Theory of Interpretation is a complete system, embracing every means of expression and every peculiarity of music which can be classified and described.

It must have been gratifying to Mr. Henry B. Roney to receive such a testimonial as the following, handsomely engrossed on parchment, from the choir men, on his retirement from the direction of the music in Grace Episcopal Church after ten years of service:

We, the men of Grace Church choir, present to Mr. Henry B. Roney this testimonial of our sincere love and esteem.

Deeply regretting your resignation as our organist and choir-master, we desire to express our admiration of the tireless energy you have displayed in maintaining the standard of musical excellence, giving to it an impulse and direction that have made it a factor of higher devotion.

Mindful of your high moral character, which has so eminently fitted you for a teacher, we wish you the continued success which must ever crown the labors of so faithful a leader.

Though the associations which have bound us together so closely in the past are about to be broken, we assure you that the ties of love and friendship will ever remain firm.

The presentation was made at a banquet given at the Lakota Hotel by the choir men in honor of Mr. Roney, and was signed in indelible ink by all the men. Toasts, songs, reminiscences and expressions of devoted friendship followed the feast. The menu card was of special design, being an artistic reproduction of a scene in Grace Church at the beginning of the recessional, above which, inscribed in gold, was this sentiment:

"May prosperity, health, wisdom and honor attend the man whose noble qualities have endeared him to the men of Grace Church choir."

The Joseph Vilim String Orchestra gave a concert Tuesday. There is quite a young conductor, Josef Halamecek, to this little organization, and one who is a capital leader; he is an old pupil of Mr. Vilim, director of the violin department of the American Conservatory. Mr. Halamecek promises well and can be much praised for his performance. The following is the program:

Military March.....Schubert  
Juvenile String Orchestra.  
Rural Pictures.....Mala  
For two violins, piano, violoncello and organ.  
Messrs. Frank Bedlan, John Gibbs, Mrs. Gertrude Mordough,  
John Kalas and Josef Halamecek.  
My Love's an Arbutus.....Stanford  
Eldorado.....Waltheu  
Mr. Emil Carlson.  
Flirtation Valse.....Steck  
Juvenile String Orchestra.  
Overture, Die Entführung aus dem Serail.....Mozart  
Orchestral Club.  
Woodland Whispers.....Zibulka  
Orchestral Club.  
Mignon.....d'Hardelot  
The Red, Red Rose.....Leoni  
Miss Rosa Cohen.  
Violin solo, Walther's Prize Song.....Wagner-Wilhelmj  
Mr. William Eis.  
Violin trio, Serenade Humoresque.....Leonard  
Messrs. William Eis (Alard), John Gibbs (Leonard), Nels Holter (Sivori).  
Selection, Merry Wives of Windsor.....Nicolai  
Orchestral Club.  
Vocal.....  
Vienna Beauties Waltz.....Ziehrer  
Orchestral Club.

Mr. Frank C. La Forge gave a recital in Mendelssohn Hall

**ANNA LANKOW,**  
Vocal Instruction,  
GARCIA-LANKOW METHOD.  
825 Park Avenue, New York.

*J. Henry Mossinsky.*  
TENOR.  
Concert and Oratorio—Vocal Instruction.  
STUDIO:  
126 WEST 66th STREET, NEW YORK.

*Erison F. Bushnell*  
AMERICAN BASSO,  
Oratorio, Concerts and Recitals.  
Address: 177 Duane Street, New York City.

Thursd  
soprano  
Sonata,  
Show M  
Ballade  
Berceus  
Etudes,  
Polonais  
My Drea  
Little Bo  
Thine, a  
Concert

Mr. F  
and his  
from ma  
I have  
it is a p  
Little Bo  
Nellis a  
city as t

The sw  
cert was  
hood, and  
Her app  
large aud  
talent and  
Mr. Lee  
past year,  
ber. He  
terly rece  
undoubted  
Miss Tho  
and is of  
variety in  
tically en  
by Rogers  
The two  
quest well  
variations  
and the gr  
delicate to  
Miss Nel  
Chopin. E  
close, was  
thoroughly  
excite the  
Miss Nel  
from friend

A Bee  
Kraus, M  
and Fran  
Conservat  
program:  
Sonata, for  
Adelaide...

Sonata (Kre  
In Quenta  
Nature's A

Trio, op. 70,

The ann  
held in Ste  
10, and the  
William S.  
Executive  
C. Lawson  
Miss Gould

Mrs. Gen  
Oratorio S  
Miss Cel  
concert trip  
eral other

Miss Mar  
Scarlati, B  
posers repr  
Mme. A

pupils app  
studio, Mrs  
Mr. Fred B  
An additi  
Musical Col

the person  
soprano. M  
of her art, b  
this knowle  
had the ad  
sonal direct  
also taken a  
tion and th  
Miss Lindl  
lent quality  
and she is  
note the su

NIN

Opera,

St



Thursday, with the assistance of Mrs. Irene Hasbrouck, soprano, and Mrs. Hall, pianist. The program:

Sonata, op. 53.....	Beethoven
Show Me Thy Ways.....	Torrense
Ballade, op. 47.....	Chopin
Berceuse.....	Chopin
Etudes, op. 25, 9, 7.....	Chopin
Polonaise, op. 53.....	Chopin
My Dream of You.....	Rodney
Little Boy Blue.....	De Koven
Thine.....	Bohm
Concerto in E flat.....	Liszt

Orchestral parts supplied on second piano by Mrs. Hall.

Mr. Frank La Forge has studied with Mr. Harrison Wild, and his playing has elicited the warmest commendation from many musicians here.

I have received the following notice from Topeka, which it is a pleasure to reprint, as it shows that Miss Celeste Nellis and her concert company were appreciated in that city as they are by their friends in Chicago:

The sweet girl pupil of W. H. Sherwood, for whom a benefit concert was tendered in Topeka a year ago, has blossomed into womanhood, and the new dignity lends another charm to Celeste Nellis.

Her appearance last night at the High School was greeted by a large audience, eager to pay the tribute of generous applause to the talent and brilliancy of the young pianist and her assistants.

Mr. Lee Forbes, who has been studying under Sherwood for the past year, disappointed the audience by giving only one solo number. He was recalled twice, but refused to play again. His masterly rendition of the Tremolo showed hard, careful study and undoubted ability.

Miss Thompson's voice combines singular sweetness with power, and is of wide range. Her selections gave an opportunity for variety in expression, and in this she excels. She was enthusiastically encored after two numbers, and responded with At Parting, by Rogers, and Phil's Secret, by Schlesinger.

The two numbers on the program played by Miss Nellis by request well deserved the favor bestowed on them. The intricate variations to the always beautiful theme, The Last Rose of Summer and the graceful waltz by Moszkowski displayed to advantage her delicate touch and faultless fingering.

Miss Nellis responded to only one encore, giving a Berceuse, by Chopin. Rubinstein's concerto, which brought the program to a close, was the finest effort of the evening, and a fitting climax to a thoroughly good program. Miss Nellis' rendition of it might well excite the envy of many an older and accomplished pianist.

Miss Nellis, Miss Thompson and Mr. Forbes all received flowers from friends in the audience.

A Beethoven evening will be given by Miss Sadie Kraus, Miss Elaine de Sellem and Messrs. Adolf Weidig and Franz Wagner, under the auspices of the American Conservatory, Friday evening, May 21. This is the program:

Sonata, for piano and 'cello.....	Beethoven
Miss Kraus and Mr. Wagner.	
Adelaide.....	Beethoven
Miss de Sellem.	
Sonata (Kreutzer), piano and violin.....	Beethoven
In Questa Tomba.....	Beethoven
Nature's Adoration.....	Beethoven
Miss de Sellem.	
Trio, op. 70, No. 1.....	Beethoven
Miss Kraus, Mr. Weidig and Mr. Wagner.	

The annual meeting of the Amateur Musical Club was held in Steinway Recital Hall on Monday afternoon, May 10, and the following officers were elected: President, Mrs. William S. Warren; vice-president, Mrs. George V. Harvey. Executive Committee—Mrs. Robert Clarke, Mrs. William C. Lawson, Mrs. Proctor Smith, Mrs. Edwin Lapham and Miss Gould.

Mrs. Genevieve Clark Wilson is engaged to sing in the Oratorio St. Paul at Wheeling, W. Va., May 28.

Miss Celeste Nellis, who left Chicago May 5 on a Western concert trip, played at Topeka May 7, Fort Scott and several other Kansas towns during this month.

Miss Mary L. Powers gave a piano recital last Saturday. Scarlatti, Beethoven, Chopin and Saint-Saëns were the composers represented.

Mme. Anna Weiss gave a recital in which her junior pupils appeared. On Tuesday, at Mr. Clement Shaw's studio, Mrs. Fannie E. Coulter, soprano, Mr. Shaw and Mr. Fred Burch assisted in the program.

An addition has been made to the faculty of the Chicago Musical College for the preparatory vocal department, in the person of Miss Carrie F. Lindley, the well-known soprano. Miss Lindley not only has a thorough knowledge of her art, but she knows how to instruct others and impart this knowledge in the easiest and best manner. She has had the advantage of several years' study under the personal direction of the famous tenor, William Castle, and has also taken a thorough course in piano, harmony, composition and the languages under the greatest instructors. Miss Lindley's voice is a soprano of wide range, and excellent quality; her personality adds a charm to her singing, and she is always natural and artistic. It is pleasant to note the success of one of our local artists, and it is cer-

tainly a high compliment, to be placed with the faculty of the Chicago Musical College.

Mme. Geneva Johnstone-Bishop had the following notices concerning her singing at Tacoma and Portland:

These singers, because of their abilities, deserve especial notice. Mme. Geneva Johnstone-Bishop, of Chicago (soprano), because of her range of voice. Its fullness, sweetness and purity has few if any equals in the United States. Her enthusiastic reception was wholly deserved, and will certainly be repeated if she again favors Tacoma a visit. Mr. S. Homer Henley, of San Francisco (baritone), is worthy of the highest praise as a singer, and fully the equal of Signor Poli, who sang the same part a year ago. Mrs. Lillian B. Whittlesey (contralto) and Mr. Herbert Williams, both of Seattle, are such singers that had Seattle a score of such culture and ability Tacoma would have to take, in respect to music and musicians, a second place.

Professor Cosine, Madame Bishop and Mrs. Whittlesey were generously favored with magnificent bouquets. Just before the last chorus was sung Madame Bishop rendered in a brilliant manner an aria from the opera of Le Cid. She responded to a hearty encore with La Zingara. This in turn was greeted with such rapturous applause that she charmingly and very obligingly sang as a special favor and in a most entrancing manner the old favorite Coming Thro' the Rye. The applause following this last was deafening, for Tacoma has never heard it sung better.

Mme. Geneva Johnstone-Bishop has been rightly named the queen of oratorio sopranos. The audience was enraptured with her superb voice last night, and captivated by her charming countenance and gracious manner. Her voice is wonderfully powerful, true as a bell, pure and musical throughout, and her execution and enunciation all that could be desired. Her every number was applauded to the echo.—Tacoma Daily Union.

It was not until just prior to the final chorus that the large audience in the church was fairly taken off its feet. At that stage of the concert Mr. Cosine announced that Madame Bishop would give the famous aria from the opera Le Cid. This beautiful solo was sung in a magnificent manner, Madame Bishop being accompanied by her own pianist, Miss Cook.

The applause that greeted this interpretation was such as to demand something further, and Madame Bishop graciously gave a Spanish song, by Laxeta, that again took the house by storm. As a final response to the repeated recalls on her talent the artistic soprano sang Coming Thro' the Rye.—Tacoma Daily Ledger.

Madame Bishop also sang in British Columbia, delighting her audience there, and having the same success as at other cities.

The concert given in the Dunn Hall last night by Mme. Geneva Johnstone-Bishop, assisted by Miss Nellie Cook, more than fulfilled the most sanguine expectations of the music-lovers who were present. For two ladies to entertain an audience for an hour and a half is a difficult undertaking, but last evening the interest never flagged, and succeeding pieces were more enjoyable than those past.

Madame Johnstone-Bishop has a lovely soprano, clear, brilliant and sympathetic, which she used to splendid effect. In La Zingara (Spanish) her vocal powers were well brought out in a particularly beautiful rendering. The last number on the program was an aria from Massenet, which also delighted everyone, after which she sang I Know That My Redeemer Liveth, from The Messiah, which was simply grand. Madame Johnstone-Bishop has a really captivating manner, and her voice is a revelation, and her reception by the audience partook of an ovation.

Miss Nellie Cook charmed her hearers with her superb execution and delicate phrasing of tone. She richly deserved the repeated recalls she received last evening, as she is a remarkably fine pianist and a clever artist. Miss Cook is a graduate of the Royal Conservatory of Leipzig and the Imperial Conservatory of Vienna, and has spent several years in Europe perfecting herself in her art.—Vancouver, B. C., May 9.

Miss Luella Clark Emery gave a concert Friday. Miss Sibyl Sammis (who recently made such signal success in New York), Miss Lillette Storms, Mr. Walfried Sincer and the Orphans Mandolin Club gave the program.

The vestry of St. James' Church, Cass and Huron streets, have accepted the resignation of Mr. P. C. Lutkin, organist, and have appointed Mr. Clarence Dickinson, of the Church of the Messiah, to fill the vacancy. Mr. Dickinson has held the post of organist at the Church of the Messiah for the last five years, as well as the same position at Anshe Mayriv Synagogue; is the official organist of the Mendelssohn Club and the Evanston Musical Club. He is a member of the American Guild of Organists and of the Chicago Manuscript Society, and is the director of the organ department of the American Conservatory of Music, Chicago. Mr. Dickinson will begin at St. James' June 1.

A testimonial concert was tendered to Mr. Richard Buhlig Thursday evening in Steinway Hall. Mr. Buhlig is the very clever pupil of a remarkably clever teacher (Miss Margaret Cameron, of the Gottschalk Lyric School) and promises to be a pianist of high order. I hear he is going abroad, but it is surely quite unnecessary, except that the environment is different and better work can be obtained from the student when the competition is so much keener. Mr. Buhlig is exceptionally talented and possesses, moreover, temperament. His concert program had the advantage of assistance from Miss Cameron, Miss Alice Boynton, Mrs. Carrie R. Crane, Mr. Wilhelm Middelschulte and Mr. L. G. Gottschalk. The following was the program:

Fantasia and fugue, C minor.....	Bach
Mr. Wilhelm Middelschulte.	
Aria, Caro Mio Ben.....	Tomaso Giordani, 1744
Canzonetta.....	Salvator Rosa, 1613-1673
Miss Alice Boynton.	

Concerto, op. 16 (first movement).....	Grieg
Mr. Richard M. Buhlig.	
(Second piano, Miss Margaret Cameron.)	
Pensee d'Automne.....	Massenet
Mr. L. G. Gottschalk.	
Auf Stille Waldespfad.....	Strauss
Träumerel.....	Strauss
An einsamer Quelle.....	Strauss
Allemande.....	Bert
Gavotte and Musette.....	Bert
Mr. Richard M. Buhlig.	

Serenade.....	Buhlig
In der Fremde.....	Buhlig
Die stille Wasserrose.....	Buhlig
Miss Alice Boynton.	
Valse, op. 64, No. 2.....	Chopin
Mazurka, op. 7, No. 1.....	Chopin
Ballade, op. 23.....	Chopin
Mr. Richard M. Buhlig.	

Mr. John S. Van Cleve, of Cincinnati, will in future make Chicago his home, and has taken a studio at the Athenaeum, where he will receive advanced pupils. He will also be connected with several clubs here. Success to his new venture!

On Wednesday Mr. Clement B. Shaw gave a reception and musicale in honor of Mr. J. S. Van Cleve, of Cincinnati:

You are invited to listen to a program of chamber music to be given at the Masonic Temple, Rogers Park, May 15.

LOUIS DEDERICK.  
CALVIN B. CADY.

So run the invitations to the following program, which two of our artists, Theodore Spiering and Herman Diestel, are to give with Miss Powers:

Sonata for piano and violin, op. 30, No. 2.....	Beethoven
Four preludes.....	Chopin
Berceuse.....	Chopin
Valse.....	Chopin
Etude.....	Chopin
Trio for piano, violin and 'cello, op. 49.....	Mendelssohn
Earl Drake's advanced pupils gave a concert in Weber Hall to-day. The program follows:	
Sonata for piano and violin, op. 8.....	Grieg
Mrs. Crane and Mr. Clark.	
Polonaise Brillant.....	Wieniawski
Mr. Crandall.	
Fantasia on Faust.....	Wieniawski
Mrs. Morgan.	
Vocal, Una Voce Poco Fa—Barber of Seville.....	Rossini
Miss Delafontaine.	
Ballad and polonaise.....	Vieuxtemps
Miss Garfield.	
Légende.....	Wieniawski
Mr. Clark.	
Piano—	
Melody.....	Haines
Valse, E minor.....	Chopin
Mrs. Crane.	
Andante and Finale, from first concerto.....	David
Miss Nichols.	
Andante and Finale, from concerto.....	Mendelssohn
Adagio and Finale, from first concerto.....	Bruch
Mr. Holbrook.	

To say the least, the numbers attempted were far above the average, Mr. Crandall and Mr. Tracy Holbrook especially distinguishing themselves.

The Chicago Piano College gave a concert this afternoon. This makes the twenty-sixth concert of the season.

Mr. Clement B. Shaw is now musical director of the Chicago Temple (Great Northern Theatre). He has arranged an attractive musical service for to-morrow, engaging Mrs. Elizabeth Fenno Adler, Mrs. Lois Cornell, Mr. R. R. Trench, Mr. Joseph Singer, Mr. Walfried Singer and Mr. John S. Van Cleve.

Mr. Kowalski's advanced pupils give an operatic concert Monday next. I hear many complimentary remarks about the students who are to participate in the program, among whom may be mentioned Miss Cora Sinsich and Miss Ethel Childs. Signor Tomaso gives a concert to-night at Central Music Hall.

FLORENCE FRENCH.

**Sleeking to Thrane.**—The pianist presented Manager Thrane with a Columbia bicycle before his departure for Europe.

**Mrs. Wadsworth-Vivian's Pupils.**—The reception given to the Emma Willard Alumni Association last Saturday afternoon at their residence, 607 Fifth avenue, by Rev. Dr. and Mrs. Charles H. Gardner, assisted by the teachers and resident pupils of their school, was a very nice affair.

A musical program arranged by Prof. Perlee Jervis, piano teacher, and Mrs. Wadsworth-Vivian, who has charge of the other branches of the music department of the institution, was most satisfactorily executed by the respective music pupils. Appropriate speeches by Dr. Gardner and Mrs. Russell Sage, who is president of the Alumni Association, interspersed with refreshments served by the innumerable resident young ladies charmingly costumed, closed a most enjoyable afternoon.

## NINA RATHBONE

DRAMATIC SOPRANO.

Opera, Concert and Oratorio. Vocal Instruction.

Studio: HOTEL EMPIRE, NEW YORK CITY.

## GERTRUDE MAY STEIN,

The Contralto.

ADDRESS:

THE HENRY WOLFSOHN MUSICAL BUREAU, . . .

. . . 131 East 17th St., or 965 Park Ave., New York.

## THEODOR WIEHMAYER,

Concert Pianist,

MÜNZGASSE 20, LEIPZIG, GERMANY,

Teacher of Piano, Theory and Composition, wants position in America.

References: Prof. Martin Krause, Dr. Reinecke and Judasohn.





BROOKLYN OFFICE THE MUSICAL COURIER,  
539 Fulton Street, May 17, 1907.

I THOUGHT that I had thoroughly exhausted the matter of accompaniments last week, but after another experience I find that I cannot refrain from touching upon it once more.

No one can form an estimate of the number of singers and players who are constantly called upon to give their services for charity affairs. There can be little doubt that these small entertainments are direct blows to larger concerts, whereby our artists live; then practically they are blocking up their own avenues of support. If Mrs. A gives \$5, or say \$10, for charity, Mrs. A is a great philanthropist; gives freely, &c. If Miss — sings for charity it means that she gives all the way from \$25 to \$100, and if there is a comment at all it is: "Oh, she gets recognition out of it." "It gave her the opportunity to be heard." "She is new in the field and it helps to make her reputation."

Then an accompanist is provided from the innumerable young pianists or old pianists, or any other pianists except good pianists, interested in the matter. The acoustics are hung with draperies and are otherwise laden with the weight of the drawing room, and Mrs. Somebody sits in the audience and calmly wonders why that singer who is supposed to be good doesn't try to keep in time with her daughter's accompaniment, or why she doesn't try to sing loud enough to be heard over the *fff* recorder accompaniment her daughter (or son) is playing to a dainty little slumber song, and out of this our young singers are supposed to make reputations. Is it not soul-satisfying? In pity, in the name of art, in the noble work of charity, when singers give you their voices, their strength, their brains, their talents, to say nothing of what they give financially, in return for all this give them an accompanist who can play an accompaniment and not an accompanist who can chop wood.

On Tuesday Dr. H. G. Hanchett gave one of his most interesting readings. The *Saran Fantaisie* was the selection handled, and owing to its comparative novelty and the intelligent, interesting treatment accorded it by Dr. Hanchett, his hearers were well repaid for their attention. The MacDowell sonata will close this series, which has been valuable, and will doubtless lay the foundation to another course of equal interest next season.

On Tuesday evening an elaborate program was given at the residence of Mrs. Waggoner for the benefit of the Boys' Home. Those who participated were Miss Delia Asquith, Miss Bertha Quinche, Mr. J. M. Groteloch, Mr. Franz P. Kaltenborn, Miss Florence E. Dame, Miss Agnes Dennison, Master Chas. Yallalee and the "Poly" Quintet: Edgar Glatz, violin; Paul A. Moore, violin; H. W. Chapman, violin; Frank X. Snyder, cello; Walter F. Engel, piano.

Miss Dame is a charming young singer, who—after time will have given ease and self confidence—will be a pleasing acquisition to the list of sopranos. Mr. J. M. Groteloch has a full, round, bass voice of pleasing quality, much temperament and musical intelligence. Mr. Kaltenborn gave several violin solos that captivated the audience. His bowing is most graceful, his tone very large, and he draws upon his technic with a daring that is born of certainty.

The Kaltenborn Quartet appeared here on Thursday evening, and at the last moment I was prevented from attending the concert, but I have heard extravagant praise for the quartet. The audience was very enthusiastic, and the prospects are that it will be heard here often next season. Mr. Kaltenborn, who has had quite a large and interested class making great headway, is planning to enlarge it so as to teach here oftener, where he is very popular.

On Wednesday afternoon and evening Mr. Arthur Claassen gave two private concerts in Historical Hall, with his pupils and the assistance of Mrs. Marie Mattfeld, mezzo soprano; Mrs. Marie Rappold, soprano; Mr. Charles Stuart Phillips, tenor; Mr. H. F. Dietmann, baritone; Mr. Walter Presting, bass; Mr. H. Riedrich, violoncello. Solo quartet: Marie Rappold, Annie Winkopp, John Bierschenk and Phil. Jung. Ladies' chorus and mixed chorus.

Some of the pupils did very finished work. It is always a pleasure to hear Miss Emma Schlitz, and some of her young pupils who were heard also gave proof that she has imbibed thoroughly the essence of music and is not merely a superficial pianist.

On Wednesday evening in Memorial Hall an operatic concert was given by Mr. R. E. de Stefani and his pupils. The program consisted of solos and concerted numbers of

well-known composers and the Spanish operetta, *Nina Pancha*. Those who participated were: Mrs. F. Kurth Sieber, soprano; Mrs. Blanche Z. Baralt, soprano; Miss A. Jessie Liddell, alto; Miss Josephine Schaffer, soprano; Miss Marian L. Mott, soprano; Miss Gertrude Dieckman, alto; Miss Regina Dooley, soprano; Miss Marguerite Liddell, soprano; Mr. Thomas Stubbs, tenor; Mr. J. J. Scheuch, baritone; Mr. W. G. Lahey, bass; Mr. W. J. Atherton, baritone; Dr. Louis A. Baralt and Miss Francisca Molina.

On Wednesday evening, notwithstanding the ferocity of the elements, a large and fashionable audience was at the Pouch Mansion to hear a most charming song recital given by Mr. Albert Edmund Angus. The following program was given:

Piano, Allegro.....	Schumann
Song, Here Upon My Vessel's Deck (Prison of Edinburgh).....	Ricci
Violin, Cavatina.....	Raff
Song, She Alone Charmeth My Sadness (Queen of Sheba).....	Gounod
Song, Ariette (Philemon et Baucis).....	Gounod
Scotch Songs—	
Dainty Davie.....	Gilchrist
My Heart Is Sair.....	
The Blue-Eyed Lassie.....	
	Mr. A. E. Angus.
Piano—	
Portrait.....	Rubinstein
Etude.....	Wollenhaupt
Duet, The Fisherman.....	Gabussi
Songs—	
Adieu, Marie.....	Adam
I've Got a Sixpence.....	Whitney
Violin, Melody.....	Nevin
Songs—	
Before the Daybreak.....	Nevin
A Madrigal.....	Harris
	Mr. A. E. Angus.

Detail is difficult where each one is so distinctly an artist. It was the first time that I had the pleasure of hearing Mr. Angus, whose clear, fresh, ringing tenor is a brilliant voice for concert. His conceptions are graceful, yet full of character. Mrs. Letha Loring Goodell sang most exquisitely. Mrs. Goodell has not a great, robust voice, but it has such a delicious quality and is under such high cultivation, that it is the greatest pleasure to listen to her sing. She is a pupil of whom Mrs. Ashforth may well be proud. Mrs. Goodell will give more of her time to teaching next season.

Dr. Carl Duft, as always, was superb in his work and offered a rare treat in the wise selection of his songs. The instrumental numbers by Mrs. E. C. Gammans and Mr. Henry Mollenhauer were agreeable changes from the vocal work. Mrs. Gammans has a smooth, easy technic and a brilliant tone. The accompaniments in the clever hands of Messrs. Wm. Heaton and Abram Ray Tyler were artistically played and enhanced the enjoyment of the singers and the violinist.

The largest and most imposing concert of the year was given on Friday night at the Academy of Music to "standing room only" by the Brooklyn Teachers' Association at their annual entertainment. Mr. Edward B. Shallow, chairman of the committee on entertainment, is deserving of very many compliments upon the selection of such a faultless array of talent and the smoothness with which everything passed off. This was the program:

Quartet, In April Time.....	Pinsuti
Misses Meredith and Clary, Mr. Rice and Dr. Duft.	
Piano solo—	
Prelude.....	Raff
Tarantelle.....	Lambert
Reading, His Atonement.....	Anon.
Duo, Love and War.....	Cooke
'Cello solo—	
Andante Religioso.....	Thomé
Tarantella.....	Popper
Aria, Noble Signor (The Huguenots).....	Meyerbeer
Song, Before the Dawn.....	Chadwick
Duo, Quis Est Homo (Stabat Mater).....	Rossini

A. DURAND et FILS, Music Publishers, Paris.

JUST PUBLISHED!

I. PHILIPP.

OCTAVE STUDIES,

After BACH, CLEMENTI, CRAMER and CHOPIN.

Followed by STUDIES and ORIGINAL PRELUDES by Th. Dubois, E. Delaborde, E. Bernard, A. Duvernoy, G. Fauré, G. Mathias, I. Philipp, R. Pugno and Ch. M. Widor.

Net Price, 6 Francs.

Piano solo, Waltz, E major.....	Moszkowak
Aria, She Alone Charmeth My Sadness (Queen of Sheba).....	Gounod
'Cello solo, Rhapsodie Hongroise.....	Popper
Valse Arietta (Romeo et Juliette).....	Gounod
Reading—	
Jim Fenton's Wedding.....	Holland
The Alto's Inspiration.....	Aldrich
Quartet, Bella Figlia.....	Rigoletto
Misses Meredith and Clary, Mr. Rice and Dr. Duft.	

The novelties to Brooklyn were Miss Clary, whose reputation had led the audience to expect very much, and they were not by any means disappointed; Mr. Chas. A. Rice, whose pure tenor and dramatic delivery had a telling effect upon his hearers, and that charming young pianist, Miss Florence Terrell, who fairly took the audience by storm by the ease with which she dispatched all technical difficulties, and the general intelligence and poetry of her work. Miss Terrell is extremely young, and surely gives one the right to prognosticate more than an ordinary future for her. The other participants had been heard before, and were heard again with the same satisfaction that such artists always give. The accompaniments were played by Mr. Tonzo Sauvage and Mr. F. W. Riesberg, who played for Mrs. Meredith.

The Metropolitan Comic Opera Company opened with *Erminie* to an immense house at the Academy of Music on Saturday night, where they gave entire satisfaction with the company, staging and details. Although there is a season running at the Montauk, they will hardly conflict, as the order of plays is totally different and there is little else in the way of amusement.

On Sunday night there were special musical services at St. Mark's Church, where the artistic organist and composer Dr. John M. Loretz is choirmaster. Among the fine selections was a vocal solo by Miss Jennie Brady, a talented pupil of the talented teacher, Dr. Loretz. Miss Brady sang a beautiful composition of Dr. Loretz in a manner that called forth many complimentary remarks concerning the song and the singer.

Miss Ragnhild Ring is accomplishing much in the cause of good music in South Brooklyn. In October she with the kindly assistance of Mrs. Anna Brugger organized a club, which is composed of earnest workers.

A delightful musicale, the last of a series, was given at the residence of Mrs. Anna Brugger on the evening of May 1.

Many guests were present. Miss Daisy Schultz, Miss Nicholson, Mrs. Wilkie, Miss Reta Gibbs, Miss Armstrong, Mr. Dunn and Miss Ring gave some fine piano selections of Chopin, Grieg, Liszt, Schumann and some original compositions by Mr. Charles Dunn, organist, of New York.

Vocal selections were also given by Mr. Edward Fearon, Mrs. Wood, Mrs. Brugger, Miss Ida Whittington, Mr. Fearon, and Mrs. Brugger.

The second classical organ recital by Mr. Hugo Troetschell was given on Saturday. Mr. Troetschell is a fine organist and a scholarly musician. Next Saturday, which brings the numbers into the more modern school, closes the series.

At 11 o'clock on Saturday morning Mr. Perlee V. Jervis made a showing of a number of fine pupils, whose work should be a satisfaction to Mr. Jervis, an enthusiastic expositor of the Virgil Clavier method. Miss Imogene Peck, as example of what can be accomplished, is certainly good material and has a considerable amount of musical talent. Other pupils on the well-presented program were: Misses Isabel Bush, Mary Metcalfe, Helena Willich, Ella Greason and Sarah Shepherd. Mrs. Emma B. Kearney, the delightful contralto, gave in a very rich, resonant voice and a refined, delicate style the appended numbers:

Thy Beaming Eyes.....	MacDowell
Gondolier's Song.....	Meyer-Helmund
Dreams.....	Wagner
'Tis Springtime.....	Bohm

Miss Jessie W. Jervis played the accompaniments charmingly. EMILIE FRANCES BAUER.

CHARLOTTE MACONDA,

BRILLIANT  
COLORATURA SOPRANO.

Concert and Oratorio. . . .

For Terms, Dates, &c., address

Leading Musical Agents, or

25 West 65th Street, New York.

AS  
by ind  
and reg  
little m  
weather

The  
summer  
Elberon  
again l  
of the p  
son is  
spondee  
of the  
Gallery  
were ch  
the wor

It is a  
for a me  
and the  
ing of M  
Mr. Her  
artists, I  
accomp  
Charles

The m  
less for  
friends.  
tongue.  
many w  
princess  
Christian  
and Irele  
The re  
chairman  
Cara Be

Lo

PROF. M  
Academy

Patron and  
For pros

MRS. E  
Scientific

18 E

MR. AL  
Professor

at the R  
Guildhall

14 Trebo

M. PAN

Late instr  
ence and C  
Assistant In

NOW

Pupils res  
for opera o  
5 Temple  
care of

THE GU

Principa  
Establishe  
All bran  
taught.

Improvis  
Sight Read  
Operatic a  
studies at  
prizes, &c.

Fees from

Staff of  
Resident L  
full particu  
By order

Victoria

THE BERT

300 Fulton  
61 Tompk  
Mme. Her  
and was pr





As the spring days grow more and more alluring, there are fewer people who care to be claimed by indoor concerts. What a pity that we haven't many and regular open air concerts in parks and gardens where a little music could be listened to every day of this lovely weather!

The town is rapidly emptying itself, and not until the summer season is fairly in swing from Bar Harbor to Elberon, and from Naragansett Pier to Lenox, will music again have a place in the daily amusements. The events of the past week show how entirely at an end the gay season is. On Tuesday a crowd of fashionable people responded to the invitations issued for the exhibit of the work of the School for Applied Design for Women at Orling's Gallery, Fifth avenue and Thirty-fourth street. The rooms were charmingly decorated, aside from the exhibition of the work of the pupils of the school which lined the walls.

It is always a thankless task to make music of any sort for a moving, restless crowd. But a pleasant break now and then to the hum of conversation was made by the singing of Mlle. Carlotta Desvignes, Miss Jennie Dutton and Mr. Herbert Witherspoon. Besides solos by each of these artists, Miss Dutton and Mr. Witherspoon gave a duet. The accompaniments were played by the clever, versatile Mrs. Charles Greenleaf Wood.

The happy prize winners among the students and their less fortunate sisters were out in full force with their friends. High praise for the work exhibited was on every tongue. The president and directors of this school include many widely known people, and there is for a patron a princess of royal blood, no less!—H. R. H. the Princess Christian of Schleswig-Holstein, Princess of Great Britain and Ireland, when she is at home.

The reception committee included Mrs. Reeve Merritt, chairman; Mrs. Harry Watrous, Mrs. Walter Watrous, Miss Cara Bean, Mrs. Dunlap Hopkins, Countess di Brazza,

Miss Frelinghuysen, Mr. T. B. Clarke, Mr. Austin W. Lord, Mr. John Du Fais and Mr. W. D. Washington.

Others among the crowds that went and came were Mrs. Isaac How, Miss Beatrice How, Miss Pond, Mrs. J. F. de Neufville, Mrs. Winthrop Gray, Mrs. Ethan Allen, Mrs. Otis Livingstone, Mrs. Isaac Iselin, Mrs. Eugene McLean, Mrs. Louis Haggin, Mrs. Lanman Bull, Mrs. P. Giber Thebaud, Baroness de Wardener, Mrs. Clinch Smith, Mr. J. Wells Champney, Signor Paulo Finnochiaro, Dr. Ramon Guiteras, Rev. John Wesley Brown, Rev. Percy S. Grant and Mr. Sidney De Kay.

The members of the Epworth League of St. James' M. E. Church, 126th street and Madison avenue, gave an old folks' concert on Tuesday evening of last week in the Y. M. C. A. Hall, No. 5 West 125th street. The singers were in the costumes of the olden time, but the program was varied with modern selections, vocal and instrumental. The concert was arranged and directed by Mr. Alfred C. Schaeffer, and the solo artists were Miss Mabel Wiggins, Miss Adelaide Holley, Miss Frances Bussey, Miss Grace Bussey, Mr. John Young, tenor; Mr. Albert E. Richardson, baritone, and the Dorema Mandolin Quartet. Mr. Walter Stroel led the orchestra, which consisted of Miss Marie B. Gillies, organist; Misses Cornelia Gregg, Marie Stori and Dr. Harris W. Smith, violinists; Miss Laura Prim, cornetist, and Miss Jennie Laurene Walter, accompanist.

The young people of St. James' Church have maintained a well organized musical society and an orchestra for several seasons, and are well prepared for concert work. Chorus numbers of special excellence were Blow, Bugle Blow, and Where Are You Going, My Pretty Maid?

The members of the chorus include Mrs. William Martin, Mrs. E. M. Moseman, Mrs. Charles Olney, Miss Cecilia Meserau, Miss Louise Walter, Miss Lottie Blackman, Miss Lucy Hollingsworth, Miss Adelaide Holley, Mrs. W. J. Landon, Miss Daisy Jasper, Miss Adelaide Haight, the Misses Hollingsworth, Miss Grace Olney, Mr. A. L. Richardson, Mr. Maxwell Elliott, Mr. Paul Crandall, Mr. H. A. Wilkins, Mr. C. F. Greene, Mr. O. P. Davis, Mr. A. M. Silbers, Mr. W. A. Leonard and Mr. W. S. Adams.

A very large audience was present. The ushers were Mr. H. W. Anderson, Mr. Curtis Davis, Mr. John Jasper, Jr., and Mr. Edward Spear.

Mrs. Alfred Nelson, of No. 82 East Ninety-second street, gave an enjoyable reception, with music, a few days ago. She was assisted in receiving by her daughter-in-law, Mrs. H. Ogden Nelson, and Mrs. Emilia Anthony. Among those who took part in the musicale were Mlle. Emma Juch-Wellman, Mrs. Harris gave 'cello solos, Mr. Ferdinand Duckin, pianist, and Miss Wood accompanist. There were also readings by Mrs. Kennedy Smythe.

Among the guests were Archdeacon E. D. Cooper, Miss H. D. Nelson, Miss Lake, Miss Murdoch, Mrs. Thomas Rainey, Miss Southmayd, Mrs. Henry G. Fisk, Rev. and Mrs. Henry M. Barbour, Mrs. LeClaire Jacques, Miss Rood, Miss Kimball, Miss Ogden and Mrs. Thomas Corner.

The Bethany Day Nursery, with a large and distinguished

patronage, gave a successful concert at the Waldorf last week, and netted a very considerable sum for the nursery. A long and interesting program was given, headed by Louis Mann, of The Girl from Paris Company, in a monologue; Miss Marie Stori, soprano, who sang Le Saran Rose, and as an encore Happy Days, playing her own violin obligato. There were solos by Signor Nutini, the blind pianist; Mr. David Bimberg, violinist, and Mr. Edward O'Mahoney, baritone, and others. Among the patronesses were Mrs. Fred. Erick B. Taylor, Mrs. Edwin F. Miller, Mrs. Charles Burden and Mrs. William Townsend.

The small ballroom of the Waldorf was crowded to its utmost capacity to listen to a most successful musical given for the benefit of the Red Cross Hospital one afternoon last week. The attraction of the program united to interest in the cause made it an unusually interesting affair. The program, most carefully chosen, was as follows:

Quartet, D major.....	Mozart
Kaltenborn-Beyer-Hané String Quartet.	
Sands o' Dee.....	Clay
Robert Burton.	
Herbstgehl.....	Nevin
La Vie.....	Harris
Madrigal.....	Mme. Emma Juch-Wellman.
Hark, Hark, the Lark.....	Schubert-Liszt
Eri König.....	Henry Waller.
To Mary.....	White
May Morning.....	Denza
Robert Burton.	
Serenade.....	Adele Aus der Ohe
Cradle Song.....	Mme. Emma Juch-Wellman.
I Begged a Kiss.....	
Andante Cantabile.....	Tchaikowsky
Allegro Moderato, from quartet, op. 17, No. 3.....	Rubinstein
Kaltenborn-Beyer-Hané String Quartet.	
Accompanist, Mr. Isidore Luckstone.	

As an encore Mr. Burton played one of his own compositions, which was enthusiastically applauded.

Among the audience were Mrs. Henry I. Barbey, Mrs. James A. Bender, Mrs. Ernest Adey, Mrs. James Gallatin, Mrs. James W. Gerard, Mrs. G. G. Haven, Jr., Mrs. Alfred Hoyt, Mrs. F. J. De Peyster, Mrs. Paul Dana, Mrs. Richard Delafield, Mrs. Butler Duncan, Mrs. W. B. Dinsmore, Jr., Mrs. Seth Low, Mrs. Langdon Schroeder, Mrs. Grenville Winthrop, Mrs. N. Thayer Robb, Mrs. T. J. Oakley Rhineland, Miss Harriet Duer Robinson, Mrs. Eugene Schieffelin, Mrs. Edward Leverich, Mrs. Lorillard Spencer and Mrs. W. W. Hoppin.

A very charming, informal and semi-Bohemian musical party was held Tuesday evening of last week at the apartments of Mr. Clarence Andrews, in West Fifty-seventh street. The bright particular stars of the evening were Miss Grace Gregory and Mr. Harvey Worthington Loomis.

## London, England.

### PROF. MICHAEL HAMBOURG'S

Academy for the Higher Development of Piano-forte Playing. Patron and Honorary Examiner, M. PADEREWSKI. For prospectus apply to the Secretary, 94 Elgin Avenue London, W.

MRS. EMIL BEHNKE, Scientific Voice Training for Singers, Speakers, and Stammerers, 18 EARL'S COURT SQUARE, LONDON, S. W.

MR. ALBERT VISETTI, Professor of Voice Production and the Aesthetics of Singing at the Royal College of Music and the Guildhall School of Music, 14 Trebovir Road, Earl's Court, S. W., London.

M. PANZANI, Late instructor at the Institut Musical in Florence and College Militaire, Chef d'Orchestre and Assistant Instructor under Mme. Marchesi. NOW ESTABLISHED IN LONDON. Pupils received in singing and singers prepared for opera or concert. Address 5 Templeton Place, Earl's Court, S. W., or care of THE MUSICAL COURIER, 21 Princes Street, London.

### THE GUILDHALL SCHOOL OF MUSIC.

Principal, WILLIAM H. CUMMINGS, Esq. Established by the Corporation of London, 1859. All branches of Music, Elocution and Languages taught. Improvisation, Accompanying, Sight Singing, Sight Reading (Instrumental), Choral, Orchestral, Operatic and Chamber Music Classes. Second studies at greatly reduced rates. Scholarships, prizes, &c., given. Fees from £1 11s. 6d. to £4 14s. 6d. per term of twelve weeks. Staff of 130 Professors. Over 3,500 Students. Resident Lady Superintendent. Prospectus and full particulars of the Secretary. By order of the Committee. HILTON CARTER, Secretary. Victoria Embankment, London, E. C.

THE BERTA GROSSE-THOMSON SCHOOL FOR PIANO. Studios, Brooklyn: 300 Fulton Street—Tuesday and Friday. 61 Tompkins Place—Wednesday and Saturday. Mme. Berta Grosse-Thomson was educated by and was preparatory teacher for Franz Kullak.

### ELSA VON YETTE'S VOCAL SCHOOL.

Open all the year. From beginning to stage finish. Vocal: regular course, three years, pure Italian method. Piano: regular course, four years, Wicks touch. Class and Private Lessons. Apply to the Director, ELSA VON YETTE, Concert Soprano, Windermere, 400 West 37th St., New York.

MISS RAGNILD RING (Pupil of Edward Grieg), Concert Pianist—Accompanist. Pupils accepted. Brooklyn: 225 54th St.; 589 Fulton St. New York: THE MUSICAL COURIER.

ARTHUR VOORHIS, Concert Pianist—Instruction. 104 Clifton Place, Jersey City, N. J. Chickering Hall, New York.

MISS BELLA TOMLINS, R. A. M., London, England. CONTRALTO. CONCERT, ORATORIO, MUSICALES. VOCAL INSTRUCTION. 91 Sixth Avenue, Brooklyn, N. Y., or care of THE MUSICAL COURIER, New York.

WILLIAM R. WILLIAMS, Tenor. Concert, Oratorio, Musicales. Voice Development. 6 East 17th Street, New York.

FERDINAND DUNKLEY, Piano, Organ, Harmony and Composition. Lecture Recitals. St. Agnes' School, Albany, N. Y.

HENRY K. HADLEY, Composer—Violinist. Instruction, Theory of Music. Musical Director St. Paul's School, Garden City, L. I.

MR. CHARLES ABERCROMBIE, Ten years Solo Tenor to Her Majesty the Queen, and of the Albert Hall, Crystal Palace, St. James' Hall, Covent Garden, &c., concerts and Professor of Artistic Singing, London, England. Vocal Studio, Carnegie Music Hall, New York.

J. JEROME HAYES, Vocal Instruction. Studio: Knickerbocker Building, 1402 Broadway, New York. (Tenor soloist for three years at the Church of the Divine Paternity, Fifth Avenue and 45th Street.)

ARNOLD KUTNER, Tenor. Oratorio, Concert and Voice Culture. Pupil of Professor Julius Hey, Berlin (teacher of Klafsky, Olitzka, Kutschera, Dippel and other great artists). 86 Fifth Avenue, New York.

HENRY TAYLOR STAATS, Piano Instruction. Free classes in Harmony and Sight Reading. Two pianos, eight hands. Circular mailed on application. Studio: 485 Fifth Avenue, New York City.

SAMUEL MOYLE, Basso Cantante. Oratorio, Concert, Musicales. Vocal Culture—Italian Method. Tone placing and reparation a specialty. Studio: 136 Fifth Avenue, New York.

FRANZ BELLINGER, Baritone. Vocal Instruction, Concert, Oratorio, Opera. Lamperti-Milan Method. Mending of Breaks—style. Studio, 1710 Chestnut St., Philadelphia.

MRS. LETHA LORING GOODELL, Ashforth Pupil. Concert—Salon. Limited number of pupils accepted. Tone producing a specialty. 32 McDonough Street, Brooklyn; care THE MUSICAL COURIER, New York.

### MADAME MORIANI, Private Academy for Voice Training AND SCHOOL FOR OPERA.

Voice Production, Voice Mending, and the Aesthetics of Singing Taught. Teaching in Five Different Languages. All the Repertoires, Classic and Modern. The Art of Acting taught by M. VERMANDELE. 17 Rue de Treves, BRUSSELS, BELGIUM.

HARRISON M. WILD CONCERT ORGANIST. Studio 6, 241 Wabash Ave., CHICAGO. Piano and Organ Instruction.

CONCERT DIRECTION (Agency Founded 1879.) HERMANN WOLFF. Germany: Berlin am Carlsbad 19. Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin. Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreño, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goetze, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate. Principal Agency for Music Teachers. Apply for Catalogues.

The most perfect mechanically playable musical instrument, with exchangeable long note, is the "KALOPHON," manufactured by the firm of ERNST ERICH LIEBMANN, in Gera-Reuss, Germany. Full, round tone, well arranged music, and greatest durability of the instruments warranted. The "KALOPHON" has forty-eight steel tongues, metal music disk and a very strong mechanism. Illustrated Catalogue on demand.



## Boston Music Notes.

MAY 15, 1897.

THE ninth annual recital of the violin pupils of Miss Lillian Shattuck took place in Pierce Hall last Saturday evening. As usual, the hall was completely filled with the friends and acquaintances of the young people, and everyone present pronounced it one of the prettiest concerts of the season. Forty of Miss Shattuck's pupils played, and were assisted by the 'cello pupils of Miss Laura Webster. There is an orchestra of young people between the ages of eight and fourteen whose work is certainly most creditable, and a string orchestra of older pupils, all of whom did splendid work. Miss Gertrude Belcher was the accompanist. Miss Shattuck always has a number of gifted pupils who are in demand for musical events. Many of her "fiddlers" have gone abroad to study, and Miss Alice Gleason goes early in the autumn to join the colony in Berlin.

## CHILDREN'S ORCHESTRA.

First Violins—Kathrine Coolidge, Doria Stickney, Katharine Stillings, Mary Ellis, Margaret Langtry, James McG. Morrison, Madeleine French, St. Clare Ginty.

Second Violins—Henry Poor, John Saville, Ellen Keller, Harold Fisher, Blanche Dadmun, Gertrude Bent, Raymond Ferris, Dearborn Bailey.

Violas—Blanche Tupper, Elizabeth Jackson, Frank Farrell.  
'Cellos—Emma Tupper, Cyrus Ferris, Gladys French.

## STRING ORCHESTRA.

First Violins—Alice Gleason, L. L. Cayvan, Susan Lunt, Mabelle E. Carroll, Florence Hood, Katherine Bailey, Kathrine Coolidge, Adelaide Pearson, L. D. Scriven, Marion Stickney, Clara Emerton.

Second Violins—Richard Saville, Doria Stickney, Blanche Tupper, Ernest Curtis, Katharine Stillings, Mary Ellis, Margaret Langtry, Elizabeth Jackson, James McG. Morrison, Madeleine French, Frank Farrell, St. Clare Ginty.

Violas—Juliana Birchmore, Kate Berry.

'Cellos—Henry Stillings, Emma Tupper, Francis Bingham, Ellis Porter, Minnie Cutting, Coburn Owen.

Assisted by Miss Emma Grebe, viola; Miss Jennie Daniell, viola; Miss Blanche Little, bass.

The last of the musical afternoons at Mrs. Morrill's School of Vocal Music on Wednesday afternoon was specially interesting. The marked improvement in the work of the young ladies showed how conscientious both teacher and pupils have been, and the music was capitally arranged

with a view to an effective program. Miss Laura Webster played two charming solos and also a violoncello obligato to one of Miss Grace Burnap's songs; Miss Alice Gleason played violin obligatos to Miss Grace Turner's and Mrs. H. M. Faxon's songs. Mrs. Morrill has had some fine voices to work with the past season, and she received many well deserved compliments upon the artistic style of the singing. The rooms were crowded with an audience thoroughly in accord with the music and hearty in their acknowledgment of it.

Mr. Eliot Hubbard was one of the soloists at the concert testimonial tendered to Mrs. Kelterborn on the evening of May 10.

Mr. C. F. Hanson has just completed a new Ave Maria for soprano, with organ, piano, 'cello and violin accompaniment, that will prove very effective for church work. The first performance of it will be given in Worcester at Madame Petersen's recital in Mechanics' Hall, when Miss Hanson will be the soloist. One of Mr. Hanson's sons will play the violin part. After being heard at this concert it will be sung in the church where Miss Lillian Hanson is the soprano.

Mr. Almon Fairbanks has been engaged as the organist of the Prospect Street Congregational Church in Cambridge; Jennie Hayden, soprano; Isabel Melville, contralto; George Buck, tenor, and Frank Pratt, bass.

Mr. Arthur P. Schmidt has purchased of the New England Conservatory of Music the entire set of instruction works by Carl and Reinhold Faelten. They have already had a very large sale, and Mr. Schmidt will place them on the market at still more popular prices than formerly.

The series in question consist of twelve books of various purposes for musical and pianistic instruction. Nine are by Carl Faelten, and three referring to fundamental training are by Carl and Reinhold Faelten combined. They are widely known, having been in use all over the country during the last ten years. A great many original ideas are contained in these works, which will of course be the official text books of the prospective Faelten piano school.

The last of the concerts for the present season at the Music Rooms of the Chickering factory took place on

Wednesday afternoon, when Mr. B. L. Whelpley, assisted by Mrs. May Delany, soprano; Miss Georgie Pray, 'cello, and Mr. Albert Van Raalte gave an interesting program. Mrs. Delany is a newcomer, and her voice made a marked impression upon the audience.

Prof. Horatio W. Parker has just completed a Dramatic Oratorio. Those who have seen the score pronounce it a most brilliant work and likely to surpass his Hora Novissima in popularity.

Mr. and Mrs. Charles R. Adams sail for Europe on Saturday, May 29, on the French line of steamers, going directly to Paris, where they expect to remain for a few days. Then they will take a trip to London and other parts of England, returning to Paris for several weeks' stay. The summer will be spent in and about Paris, with perhaps trips into Germany and Switzerland, and the return home will be some time in the latter part of September to be back in time for the beginning of next season's work.

Miss Helen Wright's success in concerts and oratorio the past season has made for her a most enviable reputation, and she is negotiating for several dates for the summer musical festivals and fall concerts.

Mr. and Mrs. Charles P. Scott will leave for Europe the middle of June for a three months' tour. The new church at Meeting House Hill, Dorchester, of which Mr. Scott is the organist, was dedicated May 6 with elaborate musical services. The regular quartet were assisted by a chorus made up of prominent singers of Boston.

Miss Elsie Lincoln announces a recital of songs written for and about children, which is to be given at the Tuilleries upon the afternoon of Saturday, May 22, at 4 o'clock.

Mr. Frederick Smith sings at the Burlington (Vt.) festival on the 19th, 20th and 21st, doing the tenor rôle in Arminius and in a cantata by Reinecke for tenor solo and chorus, as well as several solo selections.

The Bendix Music Company has just issued a popular sentimental song, Where Is My Child To-night?

During Mrs. Markee's absence in Chicago, where she has been called by illness in her family, her place in the choir of the Union Church will be taken by Mrs. Leon Wallace.

The Worcester Telegram in its review of the first of the

*Ma chère Dyna,*

*La nouvelle de votre engagement pour l'Amérique m'a fait le plus vif plaisir.*

*Je me doute bien que vous ne retournerez pas au vieux monde. Tous les succès qui vous ont accompagnés à chaque étape de votre belle carrière artistique, je vous félicite et je félicite plus encore, votre impresario qui a su s'attacher une artiste de votre valeur.*

*Adieu, ma chère Dyna, avec tous mes souhaits, et l'expression la meilleure de mes affectueux sentiments.*

*S. Jany*

*(30 Mars 1897.)*

## A Great Artist.



**DYNA BEUMER.**

"Quel art, quelle voix, quel talent."—MASSENET.

SEASON 1897-8.

**HERLOF . . . .  
CONCERT BUREAU,**

**11 East 22d Street,  
NEW YORK.**

*Monsieur Herlof.*

*11 East 22d Street New York*

*Paris, avril 1897.*

*Monsieur,*

*J'apprends que Madame Dyna Beumer va se rendre en Amérique pour une série de concerts.*

*Ce sera un enchantement pour les auditeurs de cette rare et exquise artiste qui va retrouver dans votre grand pays les triomphes sans cesse obtenus sur le continent.*

*Veuillez croire,*

*Monsieur,*

*à mes meilleurs sentiments.*

*Massenet*

M. HERLOF,

11 East 22d Street, New York.

PARIS, April, 1897.

Sir—I learn that Madame Dyna Beumer is about to visit America for a series of concerts.

It will be an enchantment for the hearers of this rare and exquisite artiste, who will win in your country the triumphs which she has always gained on this continent.

Receive, Monsieur, my kindest regards.

MASSENET.

MY DEAR DYNA:

The news of your engagement for America gives me the greatest pleasure.

I do not doubt that you will in the New World meet with all the success that has accompanied you at every stage of your brilliant artistic career.

I congratulate you, and congratulate still more your impresario, who was wise enough to add to his clientèle an artist of your merit.

Receive, my dear Dyna, with all my good wishes, this expression of my affectionate sentiments.

J. PAURE (of the Opéra).

March 30, 1897.

series  
Boston  
The  
audience  
critic co  
Mr. Tru  
program  
Mrs. A  
selection  
for show  
sweet a  
so that  
from Jo  
One of  
is a mus  
Union C  
The m  
assisted  
Mr. C  
lington  
the 21st  
man Li  
about t  
at New  
tival, w  
The  
take p  
17. T  
Mrs. L  
with h  
in the  
Few  
organ a  
Music l  
Col. I  
died at  
old and  
promine  
conduct  
Hampsh  
Mr. A  
musical  
WM  
favorabl  
His voic  
power.  
opera, al  
career.  
Mr. B  
his adv  
vocal tra  
will con  
He will  
Career  
Saale ye  
VIOLIN  
and  
tants. A  
be first  
and 3. S  
FINE  
Tayl  
studio fo  
location,  
passed a  
grand pi  
"Accord  
only most



series of the three organ recitals, by Everett E. Truette, of Boston, organist of the Union Church of Worcester, says:

The recital was given last evening in the auditorium before an audience which half filled the building. The most fastidious music critic could only find one fault with the program, and that was that Mr. Truette's natural modesty prevented him from placing on the program more than one of his own compositions.

Mrs. A. Sophia Markee, soprano of the church, assisted, giving two selections. Never before had this talented artist such an opportunity for showing to a Worcester audience the comprehensiveness of her sweet and rich voice, and she made the most of the occasion, so much so that she scored a distinct success, more especially in her selection from Joseph Haydn's *The Creation*.

One of the most interested in the audience was Mrs. Truette, who is a musician of note, and who will be heard in a week or two in Union Church.

The next recital takes place May 17, and Mr. Truette will be assisted by Miss Aagot Lund, Union Church contralto.

Mr. Carl Zerrahn, after conducting the festival at Burlington, Vt., which begins on the 17th inst. and closes on the 21st, will sail from New York for Europe on the German Lloyd steamer *Trave* on the 25th. He will return about the middle of August in time to conduct the festival at Newport, N. H., and to rehearse for the Worcester festival, which will open on Monday, September 20.

The annual recital of the pupils of Mrs. J. H. Long will take place in Association Hall on Monday evening, May 17. The program presents many attractive numbers. Mrs. Long has a large list of pupils who have graduated with her and who are now occupying prominent positions in the music world.

Few people attended the sale of the former Music Hall organ at the grounds of the New England Conservatory of Music last Wednesday afternoon.

Col. Moses Flanders, a well-known musical conductor, died at South Hampton, N. H. He was eighty-two years old and a native of South Hampton. In early life he was prominent in the old State militia. For half a century he conducted musical festivals and concerts throughout New Hampshire and Northern Massachusetts.

Mr. Alfred Clifford, of West Somerville, prominent in musical circles, died Thursday, aged fifty-five.

#### A Philadelphia Tenor.

WM. MACRAY BINGHAM, the young tenor of whom the Philadelphia critics have spoken so favorably, is rapidly making his way in the musical world. His voice is tenore robusto, pure in quality and of great power. He is developing himself to the study of light opera, although his voice is capable of a more ambitious career.

Mr. Bingham's personal appearance will be greatly to his advantage in his profession. He has received his vocal training from Mrs. Ratcliffe Caperton, with whom he will continue to study until he makes his debut in opera. He will be heard in New York early in the autumn.

**Carreno Sails.**—Teresa Carreno sailed for Europe on the *Saale* yesterday.

**VIOLINIST** going abroad desires to dispose of his class and studio, located in a Southern city of 50,000 inhabitants. A splendid opportunity to the right party, who must be first class. For particulars address or call between 12 and 2, S. F. & Co., Room 2, 124 Front street, New York.

**FINE STUDIO FOR VOCAL TEACHER.**—Henry Taylor Staats will let his large and elegantly furnished studio for two days in the week to a vocal teacher. The location, 487 Fifth avenue, near Forty-second street, is unsurpassed and the studio contains a fine Steinway concert grand piano.

#### New York State M. T. A. Meeting.

BINGHAMTON, JULY 6, 7 AND 8.

THE following outline of the advance program, soon to be issued, is of interest to the teachers of the State. Anyone can become a member upon payment of \$2, which entitles one to admission to all concerts. President, Gerrit Smith, 573 Madison avenue; secretary-treasurer, Walter J. Hall, Carnegie Hall.

Advance Program. (Subject to Change.)

TUESDAY, July 6. Opera House.

9:30—Opening Chorus.

9:45—Address of Welcome. Mayor Green.

Response and Annual Address. President Smith.

The address will touch upon the subject of Professional Ethics and the Future Welfare of the Association, and be followed by an address from Mr. H. W. Greene, president M. T. N. A., on The Relation of the State to the National Association, with brief discussions by several of the past presidents of the N. Y. S. M. T. A.

Reports of secretary-treasurer and committee on legislation, Mr. David M. Kelsey, chairman.

Special announcements and appointments of special committees.

11:15—Intermission.

11:30—Matinée recital.

—, pianist.

Miss Clementine Sheldon, soprano; Mr. Albert Gérard-Thiers, tenor.

TUESDAY AFTERNOON. Church.

2:15—Organ recital.

Mr. Wm. Kaffenberger and quartet.

3:00—Papers by Dr. John C. Griggs, chairman specialist committee on church music; R. Huntington Woodman, chairman specialist committee on organ, and Clement R. Gale on The Training of Boy Choirs.

4:00—Program of church music.

Miss Maud Morgan, harpist; St. Paul's Church quartet (Albany); First Presbyterian Church choir (Binghamton), and others, including organists and soloists to be announced.

5:00—Meeting of vice-presidents.

TUESDAY EVENING. Opera House.

8:00—Grand miscellaneous concert.

Miss Kathrin Hilke, soprano.

Mrs. Katherine Bloodgood, contralto.

Miss Lillian Littlehales, 'cellist.

Prof. Adolf Frey, pianist.

Prof. N. Irving Hyatt, pianist.

Mr. Thomas Impett, tenor.

Mr. George P. Lull, basso.

WEDNESDAY MORNING, July 7. Opera House.

9:00—Morning concert.

Mr. Adrian P. Babcock, pianist.

Mr. Herbert Witherspoon, baritone.

The Corillo Quartet.

9:45—Business meeting. Selection of place of meeting for 1888, &c.

10:30—Symposium on music in the public schools. Subject: Music as a Part of Every Child's Education. Papers by David M. Kelsey, Mrs. S. N. Love and others.

11:30—Matinée recital.

Mme. Anita Rio, soprano.

Mrs. Antonia H. Sawyer, contralto.

Miss Bertha Howe, violin.

The Bohemians, ladies' trio.

WEDNESDAY AFTERNOON.

2:00—Organ recital. St. Mary's Church.

Mr. Francis J. O'Connor, organist.

Mr. Frank Taft, organist.

Mrs. Katherine Bloodgood, contralto.

Miss Kathrin Hilke, soprano.

3:30—Ladies' musical clubs.

4:30—Social hour.

WEDNESDAY EVENING. Opera House.

8:00—Grand miscellaneous concert.

Mr. William H. Sherwood, pianist.

Mrs. Antonia H. Sawyer, contralto.

Miss Maud Morgan, harp.

Mr. Louis Blumenberg, 'cello.

Mr. Albert Gérard-Thiers, tenor.

Mr. Herbert Witherspoon, baritone.

THURSDAY MORNING, July 8. Opera House.

9:00—Vocal selection: First Presbyterian Church choir, Miss Clementine Sheldon, director; Miss Kate Fowler, organist.

9:15—Business meeting. Election of officers and unfinished business.

10:30—Symposium on voice culture.

Papers by Mr. Louis Arthur Russell, chairman specialist committee on voice; Mr. Richard Sutcliffe and others.

11:30—Matinée song recital.

Dr. John C. Griggs, baritone.

Miss Mabel Wagnalls, pianist.

THURSDAY AFTERNOON. Opera House.

2:30—Piano Recital: Illustrating a paper entitled Some Old Chapters of Keyboard Literature and How They Should Be Interpreted. Illustrations upon a piano with harpsichord and clavichord attachment.

Mr. Ferdinand Dunkley, chairman specialist committee on piano.

3:00—Papers on: The Pedagogics of Musical Composition, by Dr. Percy Goetschius; Musical Literature, by Mr. Jaroslav de Zielinski, chairman specialist committee; Didactics, by Mr. E. J. Zeiner, chairman specialist committee.

4:00—Piano recital.

Mr. William H. Sherwood, pianist.

Mr. Howard J. Rogers, soprano.

Mrs. Antonia H. Sawyer, contralto.

THURSDAY EVENING.

8:00—Oratorio: *The Creation*.

Mme. Anita Rio, soprano.

Mr. J. H. McKinley, tenor.

Mr. Ericsson F. Bushnell, bass.

Grand chorus and orchestra.

Mr. Louis Arthur Russell, conductor.

#### Banks' Glee Club Concert.

THE Banks' Glee Club concert, or as it was called Mr. H. R. Humphries' concert, took place in Carnegie Lyceum Thursday evening, May 13, before a large audience. The soloists were Mrs. Josephine S. Jacoby, contralto; Mr. Lewis Williams, baritone, and Mr. Hans Kronold, 'cellist. The accompanist was Mr. George F. Bristow.

Several choruses of light value were furnished by the club, which sang sadly out of tune. We must not blame the gentlemen overmuch, since their inflated director, who unhappily believes himself a solo singer, also sings out of tune. Up to this season Mr. Humphries has been wont to give the public a taste of his vocal solo work. This season he has refrained, but not before having managed to impress his discordant vices on the society which he is said to conduct. The tunelessness of the club was pitiful, and each time the gentlemen ranged to the front the musical people present drew themselves together with a shudder. So much for the Banks' Glee Club.

Mrs. Josephine S. Jacoby, the contralto, sang songs of Clayton Johns, Ethelbert Nevin and a group of three by MacDowell in her rich, warm, luscious voice with its prodigal wealth of tone, which seems daily to grow deeper and more glowingly colored. She sang also with genuine taste and feeling, and with decided finish. In the matter of style a season has done much for Mrs. Jacoby, who now sings with vastly improved ease and spontaneity. She has gained confidence, and results are agreeably evident. As soloist she easily made the hit of the evening, despite the fact that she was victimized by a disgraceful accompaniment supplied by Mr. Bristow, enough to make a less agreeable artist scurry off the stage.

Some small romantic pieces were played very daintily by Mr. Kronold. The baritone, Mr. Williams, made no particular impression.



#### Sensational Novelty! "CHORDEPHON,"

A MECHANICAL ZITHER, with interchangeable metal note disks. Can be played with a crank or with a clockwork. The only mechanical zither fully equaling the Concert-Zither in sweetness of tone, while it greatly surpasses the latter in richness and range of tone owing to its ability of rendering the most elaborate musical arrangements. On the Chordephon the greatest technical difficulties are performed, such as the most expert virtuoso could not possibly execute on the Concert-Zither. Vibrations of the strings are regulated by a most ingenious mechanism of dampers which permits correct and precise rendering of sentimental as well as lively music. The construction of the instrument and special strings, the tension of which is concentrated upon an elegantly ornamented metal frame, enable the Chordephon to keep in tune for an unlimited time and render it suitable for exportation to any country and climate. Patented in most countries. Not to be confounded with the numerous

"Accord Z thers" where accords and melody are heard separately and successively, and with which only most imperfect music can be produced.

CLAUS & CO., Fabrik Mechan. Zithern, LEIPZIG, GERMANY.

#### CONSERVATORY GEORG LIEBLING,

BERLIN, W. Joachimsthalerstr. 7.

DIRECTOR: Court Pianist GEORG LIEBLING.

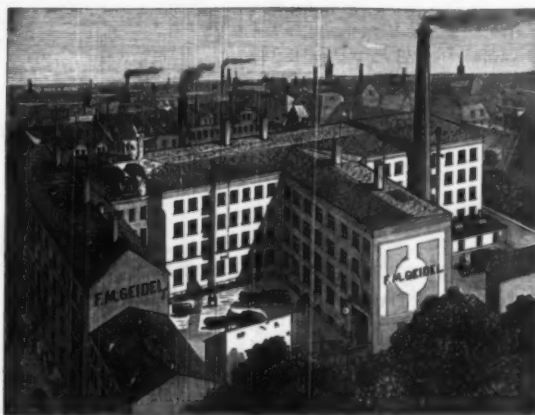
The purpose of this institute is a thorough scientific and artistic education for concert and opera, as well as for music teaching, and to give musical amateurs elementary, middle, upper and finishing class lessons. Special terms for private lessons.

#### EMINENT TEACHERS

for the following branches: Piano, Voice, Violin, Viola, 'Cello, Flute, Cabinet Organ, Organ, Theory, Composition, Elocution, Dramatic Lessons, Opera Ensemble, Study of Roles, Italian, Chamber Music and Orchestral Classes, Choral Singing.

Price, from 125 marks (\$20) to 500 marks (\$120) annual.

Entrance at any time. For particulars apply to the Secretary.



#### MUSIC

#### ENGRAVING and PRINTING.

The Most Perfect  
Production.

#### F.M. GEIDEL, Leipzig, Germany.

Music Engraving, Printing  
and Lithographic Work.  
Autographic and  
Book Printing.

Two Premiums at the  
Chicago World's Fair, 1893.

Estimates and Samples  
furnished free of charge.





2048 CHESTNUT STREET,  
PHILADELPHIA, May 15, 1907.

OUR city presents a truly military aspect!

Cannon and drums are heard, uniformed laddies are everywhere, and all Pennsylvania has apparently flocked to Philadelphia to see the flag lifted from the stately and beautiful monument of Washington. George's Hill is covered with tents, and as I write the triumphal strains of the Marine Band are floating over the city. But now for musical matters.

Speaking of cliques, I am reminded of the "atmosphere" of a year or so ago, when Mr. Hinrichs arranged for a season of grand opera at the Academy, after having been at the Grand Opera House the year before. The Academy is on the south side of that everlasting caste-line of division, Market street; the Grand Opera House is on the north side. Voilà le raison! During the stay of Mr. Hinrichs at the Grand Opera House the people of the north side had bought boxes, applauded and encouraged; they felt that they, too, could patronize "Art" and be quite independent of the poorer but haughtier dwellers on the other side of this poor, divided town. After a time there were rumors that Mr. Hinrichs was going with his opera troupe to the Academy; sure enough, the next season he went over to the enemy, and never a carriage rolled down to the Academy doors from the fair northern district. Meanwhile the south-siders were not quite clear about Mr. Hinrichs' credentials—or his grandfather—or something, and so the boxes at the Academy were for the most part empty through several weeks of opera that was, if not par excellence, yet not without merit. Colonel Mapleson failed to ally himself strongly with either side of Market street, therefore his financial failure was inevitable. These two gentlemen were, however, the means of making last winter's seven weeks' season of grand opera under Mr. Damrosch possible.

They demonstrated the fact that there is always a small olympian audience, so to speak, in Philadelphia—an audience that buys the 50 cent tickets, that knows the score, or studies it beforehand, and that appreciates the good singing and the wit. Mr. Damrosch was sure of this fraction of the public; he made sure of the south side leaders, and, behold! his receipts were good last winter and promise to be better next.

\*\*\*\*

Among the marks of progress in our city is the establishment of a system of music teaching in the public schools. Nothing is more needed in the city except a Schuylkill water filter. I have heard that music has been taught by the grade teachers a half hour or so a week in some cases, for which lesson each child brought a penny. A new kind of subscription concert! Superintendent Brooks proposed several gentlemen for the position of music director, none of whom were Philadelphians either of north side or south. From these Mr. Enoch W. Pearson, of Nashua, N. H., was elected. Mr. Pearson certainly has the best of qualifications for this position, which is indeed no sinecure.

Educated from boyhood as a musician under prominent Boston teachers, he made a special study later of the requirements for public school music, became music director of schools in Nashua and afterward of the whole State of New Hampshire. He has the ability and courage to take the existing school conditions, affected as they are by years of the Quaker indifference to music, and trust to patient work and time to bring about the needed change. Mr. Pearson has six assistants—ladies who were either educated here or who have for some time been connected with Philadelphia institutions. They will keep in close touch with the teachers, giving advice as to methods, stimulating the pupils and in general carrying out a thorough system of sight reading instruction.

\*\*\*\*

At the Broad Street Conservatory on Wednesday evening a delightful program was executed by Mr. B. K. Wilson, pianist, a pupil of Mr. Orem, and John De Angeli,

violinist, a pupil of Mr. Kearney. It is rarely that a pupils' concert affords so pleasant an evening, and it is one more proof of the efficiency of this institution to give an artistic and thorough musical education.

Sousa's new march, The Stars and Stripes Forever, was played for the first time at his concert on Friday evening, at the Academy. It is original and has a fine martial spirit, though possibly a little too flamboyant and warlike for your peace-loving correspondent. Mr. Sousa's three performances were given before crowded houses, as usual, and called forth much applause, to which he generously replied again and again with encores.

Signorina Dassi, the contralto, gave a concert in Horticultural Hall on Friday evening, and, in spite of the rain, drew a large audience. Well-known artists, among whom were Del Puente and Signor Rosa, proved most acceptable assistants. Mr. Howard Rattay played the Rondo Capriccio for violin by Saint-Saëns in a spirited and delightful manner.

The concert of the Manuscript Society, which took place in Musical Fund Hall on Thursday evening, was unique and interesting, inasmuch as all the numbers were works of local composers. Mr. Philip Goepf, Stanley Addicks, M. M. Warner, W. W. Gilchrist, Camille Zeckwer, F. G. Cauffman, Nicholas Döuty, H. A. Lang, Mrs. J. M. Corbin and Celeste Hecksh were the contributors to the program. The soloists were Mrs. Marie Kunkel-Zimmerman, soprano; Miss Martha C. Barry, contralto; Mrs. Stanley Addicks, contralto, Mr. Nicholas Döuty, tenor; Mr. Emil Gastel, baritone; Mr. E. M. Zimmerman, bass; Mr. Gustav Hille, violin, and Mr. Rudolph Hennig, violoncello, with Mr. Thos. A'Becket as accompanist.

Several of the compositions have been given before; the second act of Alciphron, by Cauffman, and the Madrigals, by Philip Goepf, were, if I am not mistaken, performed for the first time. Alciphron seems to be developing into a strong and melodious work. Mr. Massah M. Warner's song, The Brook, is dramatic and will prove a very valuable addition to any artist's repertory, as will his other songs if properly interpreted. The possibility of such a concert as this is significant of the ability and resourcefulness of our local musicians, and the character of the music was such as to deserve high praise.

But—is the Manuscript Society also a clique? Or why is it that the names of several good musicians are not on its membership list? M. FLETCHER.

#### Some New Music.

**A**LONE, by Louis Lombard, is a commonplace song, published by Oliver Ditson. The words and music are alike banal. "The moon has set in a bank of jet," sings Mr. Lombard, of Lombardale, and we naturally enough wonder if this is the bank where Mr. Lombard invests his millions. The harmonies are elementary, the theme evidently suggested by *Micaela's* air in *Carmen*. Try it again, Mr. Lombard! And why 7-4 time? Why not 15-2 in the measure? These new rhythms are maddening.

The Manuscript Society awarded Frederick Brandeis' song *Fly Not Thus* a prize. It is a charming bit of writing and very grateful for the singer. Mr. Brandeis has also written a Humoresque for piano, dedicated to Julia Rive-King. It is characteristic and not easy. Both compositions are published by Ditson.

*Ave Maria*, by C. F. Hanson, is for soprano with violin and 'cello obligato. A very singable piece and sure to find favor with choir singers.

*Bacchante Valse*, by Robert G. Moore, is a trashy dance for piano. As it comes from Boston it may exemplify the Hub's idea of Bacchantic fury. No wonder MacMonnies' statue was viewed suspiciously by the guardians of the Sacred Codfish!

Josephine Homans has written a pretty Persian song in F minor, the words by Frank Dempster Sherman. The melody and harmonies have the characteristic drowsy quality of the East, and there is dainty fancy and color in this opus of Mrs. Homans. The cover is also designed by the talented young woman.

**WANTED**—Cultivated voices for ladies' quartet. Fine appearance necessary. Address Manager, care THE MUSICAL COURIER, New York.

**WANTED**.—A church position in or about Boston during summer months by first-class soprano. Address Mrs. RATCLIFFE CAPERTON, 408 South Eighteenth street, Philadelphia, Pa.

**WANTED**.—Position as accompanist and to coach singers in the studio of a vocal teacher. Applicant is a young lady who has had experience. Address Miss A. B. X., care THE MUSICAL COURIER, New York.

#### Van der Stucken in Cincinnati.

**E**VER since the biennial music festivals were established in Cincinnati by Theodore Thomas the *Tribune* has deemed the musical activities of that city worthy of attention. This means that the musical history of Cincinnati has been watched by the editors of this journal for nearly twenty-five years, for the first festival was held in 1873. Nineteen years ago, when the Music Hall was built and provided with its great organ, and the College of Music was founded, it did not seem likely that any city outside New York and Boston would ever be looked upon as a rival to what was then still proudly called the Queen City of the West. Her citizens are loath to believe that the old supremacy has departed in any degree, and have frequently taken the *Tribune's* record of decay in the artistic value of the festivals in high dudgeon. Nothing can be conceived more grievous to a musical Cincinnati than to be told that provincial festivals are not only given in New England, but within a few hours' ride of Cincinnati every year, which outshine the local affairs in the one factor contributed by the city—the chorus. He will not believe it because he has never heard of the other festivals and is ignorant of the tremendous impetus given to musical culture by the festivals which he has enjoyed.

There may be an amiable element in this trait of character, but the trait itself is responsible for the decay, which a liberal observer and an honest chronicler is bound to record. Recently some changes in the faculty of the College of Music were decided upon. The local reporter for the Associated Press thought the matter of large importance, and sent the news throughout the country. Then it developed that the teachers who were to leave the service of the college were true representatives of the Cincinnati spirit. They are convinced that their presence gave the institution all the prestige which it enjoys, and that they will only have to open rooms for private instruction to carry their classes with them out of the college walls. Yet the fact is that while the college is known all over the country the teachers are of local reputation only. This is not said in their disparagement; what is true of the College of Music of Cincinnati is also true of the majority of music schools in all countries. The reputation of musical pedagogues is not widespread.

But it was not to tell of decay, but of growth, that these notes, based on a study of affairs made last week on the ground, were begun. Within the last few years there has been a revival of something like the old-time spirit of enterprise and pride which gave the city so much celebrity. The manifestation has not been so imposing as that of twenty years ago, but it has been just as sincere, and mayhap will result in something more enduring and valuable than the festivals. For three years Cincinnati has had its own orchestral concerts. The movement which has had this outcome is old, but until it was taken in hand by the forces that have thus far carried it to success it was little else than a pious and earnest wish on the part of the real music lovers of the city. Prior to the establishment of the College of Music the orchestral concerts were sporadic affairs, three or four in a season, given by the local musicians, supplemented by one or two which Mr. Thomas provided on his peripatetics. In 1877, when popular enthusiasm had been fired by the success of the first two festivals and the Music Hall was in process of building, Mr. Thomas found sufficient encouragement to give a series of summer-night concerts at one of the hilltop resorts, such as he used to give in the Central Park and Madison Square gardens. Through these concerts the desire for a permanent orchestra was newly aroused and a plan was set on foot which was shipwrecked, as so many beautiful plans have been, on the rock of local jealousies.

When Mr. Thomas came to be director of the College of Music he organized an orchestra and gave a series of concerts, but with his departure matters reverted to something like the old state of affairs, though the College of Music tried to maintain the meetings, under the direction of one and another of the college professors. The results were not satisfactory, however, and the enterprise languished until it was taken up by the Ladies' Musical Club three years ago. Where the men had so often failed the women triumphed. They secured the co-operation of a number of public-spirited citizens and raised a subscription fund, which seemed to justify the establishment of an orchestra on a quasi-permanent basis. A long hunt for a conductor followed; it proved vain, and the first series of concerts was given under the direction of three different conductors—Mr. Seidl, Mr. Schradieck and Mr. Van der Stucken. The last had been offered an engagement, but did not accept. The next year he was sought out again, and this time he gave consent, and a contract was signed for a term of six years. In the last two seasons he has given twenty afternoon and

**OTTO LOHSE,**  
CONDUCTOR.

Address until September (when Mr. Lohse returns to the United States):  
Kloster Allee 10, HAMBURG, Germany.

**OSCAR SAENGER**

(BARITONE).

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Mme. de Pasquali, Soprano; Joseph S. Baernstein, Bass; E. Leon Raina, Bass, and other prominent singers now before the public.

STUDIO: 30 WEST 59th STREET, NEW YORK.

TELEPHONE

**ANITA RIO**  
SOPRANO.

ADDRESS: 144 West 91st Street, New York.

ORATORIO

twenty  
which  
been  
which  
came  
maint  
also b  
result  
that M  
charge  
New Y

The  
fifty-se  
men, a  
season  
of the  
ments.  
directo  
of weal  
tees wh  
secured  
down t  
mented  
form th  
orchest  
expense  
director  
the bar  
changed  
that thi  
the ent  
addition  
been ass  
ciates, c

When  
were no  
next ye  
scription  
would c  
Friday.  
artistic  
prize in  
of main  
of Mr. V  
lowing l  
overture  
Symph  
and 6;  
Svendsen  
Symphon  
Orpheus  
Bach, P  
enne; M  
Meisters  
Dutchman  
Beethoven  
Romeo a

To bring  
sary to p  
afford to  
the ladies  
of Music.  
instrum  
of the fa  
artistic d  
been a gr  
years. T  
number i  
decrease  
Mr. Van  
is genera  
suaviter i

The coll  
year, but  
rents, leav  
penses. M  
high-price  
been hinte  
them and  
dictions to  
contents t  
the college  
better met  
forts at pr  
lege troubl  
is interest  
of all its  
Cincinnati

Longer  
States, C  
instruction  
hat popu  
been much  
cation, bu  
so far as  
science, a



twenty evening concerts, and has built up an orchestra of which the knowing speak with enthusiasm. The work has been accompanied with difficulties of all kinds, some of which are not yet overcome, for Mr. Van der Stucken became involved with the trades union which the musicians maintain, not only by bringing musicians from abroad, but also by taking them to Cincinnati from New York. One result was to cause a division in the local union; another, that Mr. Van der Stucken has been summoned to answer charges before the Musical Mutual Protective Union of New York.

The Cincinnati Symphony Orchestra consists of from fifty-seven to sixty players. Of these fifteen are salaried men, and the remainder play at the twenty concerts per season at union rates, it being understood that the concerts of the organization have precedence over all other engagements. The management is in the hands of a board of directors composed of women, back of whom are a number of wealthy and public-spirited men, who signed the guarantees which made the orchestra possible. The women have secured annual contributions ranging from \$250 per annum down to a small sum, and these subscriptions, supplemented with the money received for the sale of tickets form the fund which is devoted to the maintenance of the orchestra. The sales last year amounted to \$19,000. The expenses in the first season under Mr. Van der Stucken's directorship were \$26,000; last season they were \$30,000, the band being increased when the concert room was changed from the opera house to the Music Hall. In order that this change might be effected, one of the friends of the enterprise, Mr. Frederick H. Alms, guaranteed an additional sale of 1,500 tickets. On this guarantee he has been assessed this year, but he is undaunted, like his associates, of whom the leading spirit is Mr. Jacob Schmidlapp.

When it became apparent that the sales and subscriptions were not likely to cover the expenses of the organization next year, Mrs. Nicholas Longworth offered a new subscription of \$500 a year for four years, provided nine others would do the same; seven had come forward up to last Friday. Thus the orchestra has been successful, both artistically and financially, the loss to Mr. Thomas's enterprise in Chicago being larger each year than the entire cost of maintaining the Cincinnati Orchestra. The character of Mr. Van der Stucken's programs may be read in the following list of symphonies, symphonic poems, suites and overtures played in the season just ended:

Symphonies: Tchaikowsky, No. 4; Beethoven, Nos. 5 and 6; Sgambati, in D; Haydn, in C; Mozart, Jupiter; Svendsen, in D; Brahms, in F, and Berlioz, Fantastique. Symphonic poems: Dvorak, The Noon Witch, and Liszt, Orpheus. Suites: Mendelssohn, Midsummer Night's Dream; Bach, Prelude, Chorale and Fugue; Saint-Saëns, Algerienne; Massenet, Ballet, Le Cid. Overtures: Wagner, Die Meistersinger, Rienzi, Lohengrin, Tannhäuser and Flying Dutchman; Benoit, Charlotte Corday; Berlioz, King Lear; Beethoven, Coriolan and Leonore No. 3; Tchaikowsky, Romeo and Juliet.

To bring Mr. Van der Stucken to Cincinnati it was necessary to pay him more than the Orchestra Association could afford to pay unaided. The gentlemen who are backing the ladies therefore secured him a place also at the College of Music. There at first he was to be merely a professor of instrumental ensemble, but after a year the place of dean of the faculty was created for him, and he assumed the artistic direction of the college. Unfortunately, there has been a great falling off in attendance within the last few years. There are now about 400 students, whereas the number in the past has reached as high as 900. This large decrease in revenue compelled the introduction of reforms. Mr. Van der Stucken's friends in New York know that he is generally forceful in making demands, and that the suaviter in modo principle has little hold upon him.

The college has a revenue from endowments of \$7,000 a year, but of this sum \$6,000 was swallowed up by ground rents, leaving but \$1,000 to be applied to the other expenses. Mr. Van der Stucken reduced the salaries of some high-priced professors, with results such as have already been hinted at. He is decidedly persona non grata among them and their friends just now, and direful are the predictions touching the future of the college. He, however, contends that prosperity will return with an elevation of the college standards, and to this and the promotion of better methods and greater decorum he is bending his efforts at present. And this is about all there is of the college troubles in which it has been supposed that the nation is interested—this and the petty jealousies which, in spite of all its splendid achievements and undertakings, keep Cincinnati provincial in the department of music.

Longer than most of the cities of its size in the United States, Cincinnati has had an excellent system of musical instruction in the public schools. The system followed is that popularly called the "movable Do" system. It has been much attacked by musicians of foreign birth and education, but it has been found to serve its ends admirably, so far as conveying a knowledge of the elements of the science, a familiarity with keys and ability to read vocal

music at sight is concerned. A striking demonstration of this was afforded on the evening of Saturday week and the afternoon of last Saturday, when monster concerts were given for the benefit of the German-American Free Kindergarten. At these concerts, which were under the direction of Mr. Van der Stucken, a chorus of over 1,600 children from the public schools, ranging in age from six to sixteen years, participated, singing an inspiring cantata written for children's voices and orchestra by Peter Benoit, and the concluding chorus of Abt's Cinderella.

Benoit's work (entitled Die Waereld In in the original Flemish, Into Life in the English version made for the occasion) is a delightful composition, and makes some pretty severe demands upon the little choristers in respect of intonation and rhythm. More than that, the choir is divided into four parts—little boys, little girls, larger boys and larger girls—and the different choirs sing antiphonally at times, and even produce counterpoints against each other as well as the orchestra. The little folks of Cincinnati sang the entire work by heart, and with a precision of attack and a nice attention to the wishes of the conductor in respect of such effects as portamento, staccato and sostenuto as the mature festival choir has never dreamed of. The performance was inspiring in the highest degree, and vulnerable to critical guns only in one particular—one that is extremely hard to control when one has a choir of irrepressible youngsters to deal with: there was a great deal of that forcing of the voice, of that rude chest tone, which is heard so much in public school singing that it suggests a fear lest permanent injury to children's voices result from the use of song in the low grades of the schools.—H. E. Krehbiel in Tribune.

### Opera in America.

NEW YORK, May 13, 1897.

Editors The Musical Courier:

THE vigor and persistence of your warfare against the prevailing methods of exploiting opera in this country have unquestionably awakened a deeper interest in the public mind regarding this subject than has heretofore existed. A personal canvass among the prominent musical people has demonstrated this fact beyond a doubt.

So far as the iconoclastic purpose of THE MUSICAL COURIER's editorial campaign is concerned, it has been supremely successful; but the question now is, Will your journal, having exposed and denounced the unjust conditions that have surrounded the larger operatic enterprises; having made a repetition of the Metropolitan Opera season a doubtful possibility; in short, having prepared the public for a step in the right direction, will THE MUSICAL COURIER pursue the question to its logical conclusion and devote the same vigor and persistence to the fostering of the true conditions of opera in America?

Believing that there can be but one answer to this question, I take the opportunity of submitting for the critical comment of your readers the following outline of a plan to establish a permanent home for American opera and singers, calling your attention particularly to the fact that the entire proposition is purely suggestive and proffered with the hope of crystallizing into a definite objective movement the public conscience regarding nationality in art which THE MUSICAL COURIER's efforts have quickened.

#### OUTLINE OF A PLAN TO ESTABLISH A PERMANENT HOME FOR AMERICAN OPERA AND AMERICAN SINGERS.

Whereas, it has been repeatedly asserted and strenuously maintained that American talent is being constantly stunted by the lack of appreciation in this country of its native artists and composers, and while the attempts of various enthusiasts to launch American operas and individual artists on a career of prosperity have resulted in disastrous failure and seem to bear evidence to this assertion, it is by no means universally conceded to be the case. It is denied that the general standard of appreciation is lower in this country than elsewhere, that our native artists are less talented than others, and that the creative genius of American operatic composers is unequal to the task of satisfying our discriminating public. It is rather believed that the efforts to foster native talent have failed to be productive of lasting benefit, and that as a result of these movements no permanent institution devoted to this object has been established, not because of any inherent impossibility in such undertakings, but because of infelicitous elements in the general scheme of operation and the absence of a sound conservative business policy upon which to operate.

The marked success of the New York Manuscript Society in its particular field, viz., concert and chamber music, encourages the subscribers hereto in their purpose of giving this disputed question a conclusive test. Their excuse for reviving the subject and again appealing to the patri-

otic instincts of the earnest lovers of musical art lines in their belief in the worthiness of their object and the efficacy of the perfected plan of operation which has been adopted, and to which your careful consideration is earnestly directed.

#### PLAN OF OPERATION.

First in order should be stated the object of this movement, which is threefold.

FIRST—To secure for American composers of opera a perfect presentation of their works, providing such works are meritorious.

SECOND—To afford American singers an opportunity of submitting their claims to distinction to the highest tribunal—a New York audience.

THIRD—To provide a means whereby the patrons of musical art may financially support such a movement with absolute protection against extravagance, imposition or the chances of pure speculation.

Every subscription is made contingent upon the successful issue of the entire season being absolutely guaranteed.

The plan involves the co-operation of American composers in all parts of the United States, the American singers of the entire country, the capital of wealthy Americans, and the patronage and support of the representative public, which is New York.

The part which each of the above factors plays in the general plan will be mentioned in their order.

SINGERS—All American singers who shall have demonstrated sufficient talent and training to satisfactorily fill a church position in New York shall be eligible to membership in the Church Choir Opera Company of New York, and shall be afforded opportunities to appear in the various productions of this company according to their abilities and priority of membership, upon the recommendation of the authorities hereafter provided, and at a salary provided for by the contract entered into.

This company shall be self-supporting at all times. COMPOSERS—Native born composers throughout the United States shall be invited to submit their operatic works for examination by a duly authorized committee, whose critical acumen and disinterestedness are vouched for and upon the recommendation of such committee, arrangements for the production of such operas shall be entered into by contract and a presentation of them be given at suitable times.

CAPITAL—A subscription list shall be opened for the signature of all American supporters of this enterprise, and each subscription shall be made contingent on the following conditions: That no money whatever shall be spent until authorized by the committee on finance; and further, that with the exception of a slight assessment, say of 1 per cent. for preliminary expenses, such subscription shall be cancelled and uncollectable if at the opening performance of the season a sufficient number of seats have not been subscribed for to preclude any real loss.

PATRONAGE—The public shall be thoroughly acquainted with the objects and hopes of the promoters of this movement, and a systematic and exhaustive canvass for season subscribers shall be instituted between the time of the first public announcement and the opening of the season, thus enabling the management to know the chances of successfully undertaking the season before any serious investment of money has been made.

It is designed to divide the duties and responsibilities of this work between the heads of the various departments, who shall report to the financial supporters of the enterprise through the general director.

WINFIELD BLAKE, Promoter.

The above outline has been privately presented to a very large number of the representative musicians of the city, and some of the most notable names in musical, artistic and social circles have been subscribed to it. It is desired to enlist the interest of the entire American people in some movement of this kind, and to that end it will give me great pleasure to receive all sincere expressions of opinion and amendments to the plans I have suggested.

Of the ultimate realization of some such plan, and the debt the American people will then owe to THE MUSICAL COURIER, there can be no possible doubt.

Sincerely yours, WINFIELD BLAKE.

134 West Thirty-sixth Street.

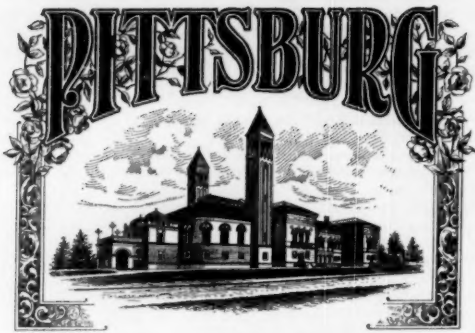
[This paper will voluntarily give its aid and support to any plan that will bring about the establishment of opera on an artistic basis. But it must be understood that there has been no chauvinism embraced in the campaign against the high salary crime just concluded by THE MUSICAL COURIER. What we objected to was the exiling from our own stage of Americans, the exclusion of Americans and the preponderance of itinerant foreigners. Any plan that limits the operatic scheme to any one nation will be as defective as the method that has prevailed at the Metropolitan. Art, particularly musical art, is cosmopolitan, universal, and we should absorb all we can get. The plan outlined by the correspondent (Mr. Blake) should be slightly modified in order to enlarge its scope, and then let us go ahead.]

# MONTEFIORE, . . .

## Dramatic Soprano.

Concerts and Oratorios. Write for reference and repertory 917 Seventh Avenue, New York.





PITTSBURG, Pa., May 15, 1897

EMMA CALVE'S introduction to the Pittsburgh public was accomplished last Tuesday under conditions of the utmost éclat. Carnegie Music Hall was crowded with the most brilliant audience that the town affords. The occasion was stamped with the hall-mark of success before a note was heard from the stage. Everyone felt he was assisting at a notable function, and was ready—nay, was determined—to enjoy it in fullest measure. This is the legitimate result of the right kind of management and propaganda. How many excellent performances, alas! fall short of the highest success for lack of such preparation of the soil.

This audience was already tuned up to concert pitch. That was made clear by the first numbers of the program. Then Calvé came out and played on it. She took the house into her confidence at once, and made everyone particeps criminis in all the cunning by-play, the delicate raillery, the subtle laughing in her sleeve. It was the apotheosis of soubrette, if there be such a word.

Mr. Campanari, artistically, deserves fully as much space as Miss Calvé. But he does not get as large a share of the receipts and will not grumble at having here but a line of most sweeping appreciation. Curiously enough, this fashionable audience was moved by him to greater depths than by the star, which proves that there may be a heart inside of silk and broadcloth. Mrs. Bloodgood sang delightfully.

The Boston Festival Orchestra is far and away the best band that has ever toured with such a concert party. Under Mr. Mollenhauer's intelligent baton the accompaniments were uncommonly sympathetic and most of the orchestral numbers were exquisitely played. Tchaikowsky's 1812 overture and Liszt's Les Preludes, however, are too heavily scored to be fully effective from a band of forty-two. The last number was ruined for all by the actual rush to get out made by very many auditors, which proves that silk and broadcloth do not always indicate good breeding and consideration of others.

\*\*\*\*

A friend supplies this comment on an important concert I could not attend:

"The closing concert of the Mozart Club season, on May 14, brought out The Creation for the first time by the club. Haydn's naive music is occasionally sweet to the modern palate, roughened by years of Wagner, Tchaikowsky and Richard Strauss; but, like Mozart, the capellemeister of Prince Esterhazy needs perfect interpretation, or his lovely simplicity makes no effect. The club, under the direction of its faithful conductor, Mr. James P. McCollum, had the assistance of an orchestra of Pittsburgh players, numbering about forty, and in the solo parts Miss Anita Rio, Mr. E. C. Towne and Dr. Carl Martin. Chorally, the performance was uneven, yet in places a good degree of vigor was maintained. There were faulty leads, the entire chorus being too dependent on the printed music, giving the conductor only an occasional glance, to assure themselves, as it seemed, that he was in his place rather than to take from him what is vital and artistic in expressive singing. This is wrong. No conductor, however able, can get best results under such conditions, and Mr. McCollum deserves better treatment from those who have sat so long under his patient and helpful instruction. The Achieved choruses and The Heav'ns Are Telling showed the finely balanced choir at its best; only the organ was lacking to make the last named imposing. The organ was used, however, in the accompaniments to the recitatives, and with taste.

"The orchestra was not a unit and only fair results were obtained. Of the soloists the soprano has a pretty voice, and a neat way of singing. With Verdure Clad was daintily sung, but On Mighty Pens is too large a task for the delicate organ of Miss Rio. She is a new-comer here, and while lacking the confidence that will come with more experience, is certainly a singer of real promise. Mr. Towne is an intelligent singer; he is probably a musician. His declamation and his cantabile singing, too, were admirable. In Native Worth was sung with feeling and without forced sentimentality. But his voice is not interesting. Dr. Martin labored with his part; he is a faulty vocalist, although he thinks out his task. The organization of the first menagerie, as depicted by Haydn, was not altogether a

success from his lips; the worm, the steed and the flexible tiger lacked characteristic tone touches, and the trombone got all the glory in exploiting the "beast motive." There was generous applause from the large audiences. Long life to the Mozarts!"

\*\*\*\*

I regret the evident miscarriage of the letter reviewing the important happenings in April—including concerts by the Allegheny Musical Association, the Kunits Quartet, the Mozart Club and others. Some of these were so deserving that I am almost tempted to warm over the baked meats again. But the reader, too, has his deserts.

Did space permit I would also like to descant upon the recitals of Mr. Plunket Greene and Miss Villa Whitney White. Everyone knows what Mr. Greene is doing in the line of the old folksong of the British Isles. Much the same kind of work Miss White is doing in the field of German folksong and ballad. To my mind, the truly artistic presentation of these simple, charming songs of the people is a fine way of helping along the growth of true musical taste among the people.

C. W. S.

#### Yonkers Choral Society.

THE second concert of the Yonkers Choral Society, given in Music Hall on Thursday evening, May 13, was a triumph for the conductor, Mr. Frederick R. Burton. The hall was entirely filled. It was a very lively audience, the enthusiasm being remarkable for Yonkers, where audiences are traditionally cold. This speaks volumes for the personal force of the conductor, for he had adhered steadily to his progressive policy, notwithstanding considerable pressure to induce him to prepare a lighter program. The result is that he has accomplished not only what he aimed at, the training of an efficient chorus, but he has carried the public with him. Following is the program:

By Babylon's Wave, full chorus with piano.....	Gounod
Night Song.....	Unaccompanied
Choral from Meistersinger.....	Rheinberger
Roundelay.....	Wagner
Mrs. Louise Cowles Weedon and female chorus.	
The Caravan, full chorus with piano.....	Pinsuti
Calm, Friendly Shade, recitative and aria from Xerxes.....	Händel
Miss Carlotta Desvignes, male chorus and orchestra.	
All We Like Sleep.....	Händel
Full chorus and piano.	
Ballet music from Rosamunde.....	Schubert
Choral Society Orchestra.	
My Heart at Thy Sweet Voice, aria from Samson and Delilah.....	Saint-Saëns
Mrs. Weedon.	
Hear Us, O Power Divine.....	Burton
Full chorus and orchestra.	
Flora Now Calleth Forth.....	J. Stafford Smith
Chorus and piano.	
Prithee Swallow.....	Reay
Unaccompanied chorus.	
Habanera from Carmen.....	Bizet
Miss Desvignes.	
Angel Trio from Elijah.....	Mendelssohn
Female chorus unaccompanied.	
He Watching Over Israel.....	Mendelssohn
Full chorus and orchestra.	
Accompanists. Miss Kate Atkins and Mrs. Edgar S. Kelley.	

The orchestra, with one exception, was made up of local players. It showed a vast improvement over the work at the first concert, and certainly established the value of the band beyond question. It should go without saying that both chorus and orchestra have yet much to learn, but that should not discredit the really excellent results attained at this concert. The band actually played pianissimo in the accompaniment to Miss Desvignes' solo, and the rarely heard ballet music was given with dash and delicacy. Throughout there were no unpleasant shortcomings that could be attributed to the instrumentalists. The chorus maintained its former good points in the way of precision in attack and finish of phrases, and there was a very marked advance in shading.

By Babylon's Wave was given with fine attention to the varying sentiment of the lines, while the final climax was highly dramatic. Much the same thing could be said of

most of the other choruses if there were space to discuss them in detail, but the main point of interest is that the singers have justified the conductor's program of work. The Yonkers Choral Society bids fair to give important performances in the future.

Mrs. Weedon, the soprano soloist, delighted her friends with her numbers. Her voice is at its best, and her style is correct and engaging. Her individual success was pronounced. Naturally the greatest enthusiasm was aroused by Miss Desvignes. She was in splendid vocal condition and caught the audience with her first notes. Rarely, if ever, has a singer of such power and finish been heard in Yonkers. Her unusual versatility was well displayed in her two numbers, both of which were encored and honored with repeated recalls. It is one of the reasons for self-congratulation by Yonkers people that they have a society at last that can bring such artists as Miss Desvignes before them.

The success of the concert and of the enterprise generally is rightly attributed to Mr. Burton. He is an indefatigable worker, animated by enthusiasm for the highest in musical art, and as his choral composition shows, a composer of force and originality. Hear Us, O Power Divine, is difficult for the singers and not easily grasped at a first hearing, but it works up to a most effective and exciting climax, which needs even more orchestral volume than was at command to present adequately. It is a work that undoubtedly would improve upon a second hearing, and one could have been had at the concert if the conductor had not been content to let the matter rest with a triple recall. Mr. Burton does not regard himself as "in music," for literature demands most of his attention, but it would be surprising if his musical energy should be limited to his local field.

#### The Funeral of Maretzek.

[A story of Max Maretzek's life and death will be found in another column.]

THE funeral of Max Maretzek took place Monday at 1:30 p. m., from his late residence in Pleasant Plains, S. I. The funeral notice in the Sunday papers gave explicit directions as to the route and carriages were at the depot awaiting the expected old friends.

The house he spent so many pleasant years in is surrounded with spacious grounds, while across the way is the old residence once tenanted by Maurice Strakosch.

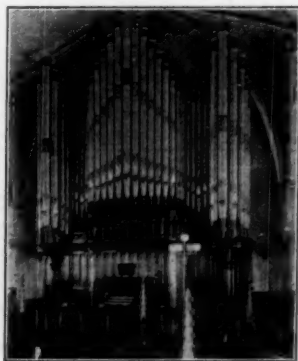
The services were conducted according to the rites of the Episcopal Church by the Rev. J. L. Lancaster, rector of St. Peter's Church, Perth Amboy, N. J. As the solemn words of the impressive ritual were spoken many an eye was wet with tears, for Max was dearly beloved by many. There was no sermon and no music at the funeral.

Resting on the coffin was a plain laurel wreath, which contrasted strikingly with the black velvet of the pall. There were many flowers, but no set pieces.

A much noticed peculiarity was the absence of pall bearers, the men of the undertaker assuming these offices. The interment was in the Moravian Cemetery in New Dorp, S. I. The prominent musical people present were: D. De Vivo, A. De Novellis, Carl Strakosch, Louis Blumenberg, Henry Brogan, M. Carbone, Mrs. Lillian McCready, Mrs. Julie Fletcher, J. George Lydecker, Mrs. S. Lydecker, Fred. Bullman, F. E. Partington, Miss Hauser, Mrs. A. Errani, Henry Levinson, A. Sbriglia, son of Sbriglia, of Paris; Anthony Reiff, William Winter, of the Tribune, and a representative of THE MUSICAL COURIER.

**Walter J. Hall Foregoes His European Trip.**—Mr. Walter J. Hall, the popular and well-known vocal teacher, will spend the summer at Norwalk, Conn., with his family. He has given up his contemplated trip to Europe in compliance with numerous requests from a large clientele of Southern and Western pupils, many of them teachers, whose only time for study is during the summer months.

Mr. Hall will come to New York and be at his studio in the Carnegie Building three days each week until September 1.



The three manual Roosevelt Organ in the First Presbyterian Church, New York.

# WILLIAM C. CARL.

## Organ Concerts.

...

—ADDRESS—

### 9 WEST 22d STREET, NEW YORK.



## M. T. N. A.

(Official—Subject to Change.)

THE program committee of the Music Teachers' National Association, composed of Dr. Henry G. Hanchett, chairman; Dr. John C. Griggs, secretary, and Dr. Gerrit Smith, have secured a list of notable performers, speakers, essayists, conductors, &c., for the convention to be held at the Grand Central Palace, New York city, June 24 to 28, inclusive. Addresses will be delivered by Rev. Charles Cuthbert Hall, D.D., president of Union Seminary, New York city; Rev. Joseph T. Duryea, D.D.; Dudley Buck; Prof. Benj. C. Blodgett, of Smith College, Northampton, Mass.; Prof. H. A. Clarke, University of Pennsylvania; Professor Bell, Washington, D. C.; Herbert Wilber Greene, president M. T. N. A., and representatives of the city and State governments. It is also expected that G. Stanley Hall, president of Clark University, Worcester, Mass.; Rev. M. Woolsey Stryker, president of Hamilton College, and Dr. Edward Brookes, Superintendent of Education, Philadelphia, Pa., will speak.

The essayists are A. J. Goodrich, Chicago; Albert Ross Parsons, president of the American College of Musicians; Louis C. Elson, Boston; C. D. Carter, Pittsburg; H. E. Holt, Boston; J. Ettie Crane, Pottsdam, N. Y.; Madame d'Arona, New York; Dr. F. E. Miller, New York, Karleton Hackett and Mme. Cappiani.

Directors—Arthur Claassen, Brooklyn; Walter Henry Hall, New York; Harry Rowe Shelley, New York; Albert Gérard-Thiers, New York; Adolph Neuendorff, W. L. Tomlins, Chicago.

Orchestra—Metropolitan Permanent (Seidl's).

Choruses—People's Union, New York; Nyack, N. Y., Choral Society; Allentown, Pa., Oratorio Society; Luther League Choral Society, New York; Cantata Club, New York; Brooklyn Oratorio Club and the Arion Society of Brooklyn.

Organists—Harrison Wild, of Chicago; S. A. Baldwin, Wm. Edward Mulligan, Harry Rowe Shelley, Wm. C. Carl, N. S. Corey, Dr. Gerrit Smith and Kate S. Chittenden.

Pianists—Orton Bradley, Miss Florence Terrell, Adolph Glose and Miss Glose; August Spanuth, New York; Paul Tidden, Brooklyn; Wm. H. Sherwood, Leopold Godowsky; E. R. Kroeger, St. Louis, Mo.; Mrs. A. K. Virgil, Edward Baxter Perry; Giuseppe Aldo Randegger, of Naples; Madame Rive-King and Miss Mabel Phipps.

Violinists—Hubert Arnold, Richard Arnold, Gustave Dannreuther, Bernhard Listemann, Maud Powell and Dora Valeska Becker.

Violoncellists—Kronold and Van den Hende.

Accompanists—Miss Kate Stella Burr, Kate S. Chittenden, Dr. Henry G. Hanchett, Wm. F. Sherman.

Vocalists—Sopranos, Mrs. Louise Laine Blackmore, Boston; Miss Alice Fechter Spier, Eleanore Meredith, Miss Unni Lund, Syracuse; Miss Mary H. Mansfield, Miss Madeline Brooks, Master Charles Meehan; altos, Miss Marguerite Hall, Mrs. Carl Alves, Miss Feilding Roselle, Miss Cheeseborough; tenors, Mark Baker, Albert Gérard-Thiers, W. Theodore Van Yox, Martin W. Bowman, Chas. Stuart Phillips; basses and baritones, Perry Averill, Purdon Robinson, Frederic Reddall and Grant O'Dell.

Special church services are offered by Leo Kofler at St. Paul's Chapel, lower Broadway, Sunday morning and evening; Wm. C. Carl, at First Presbyterian Church, New York; Charles H. Morse, Plymouth Church, Brooklyn, with special sermon by Dr. Lyman Abbott; E. M. Bowman, of Brooklyn, with choir of 200 voices, and others.

The special features of the convention are: Reception at Murray Hill Hotel on Thursday evening, June 24; banquet, theatre party on Saturday evening; ocean and Hudson River excursions on Saturday afternoon.

Mayor Strong and Governor Black will probably speak on Thursday morning at the inaugural meeting. President H. W. Greene will give the opening address and President M. Woolsey Stryker, of Hamilton College, will speak on The Educational Features of the Convention. Seidl's Orchestra will be present on that morning, directed by Arthur Claassen, and Homer N. Bartlett's violin concerto will be played by Hubert Arnold, and Grieg's piano concerto by Giuseppe A. Randegger, of Naples.

Leopold Godowsky will play the Tchaikowsky B flat minor concerto at one of the sessions.

The conference on public school music and popular sight singing classes will occur in the afternoon of Thursday, and many interesting numbers will also be given. The reception at Murray Hill Hotel in the evening is the social event of the meeting and will be a very enjoyable affair.

Friday afternoon will be largely devoted to the conference on music in the college and university and the meeting on woman's work in music. A grand orchestral concert will be given in the evening, at which the Arion Society, of Brooklyn, 100 male voices, will sing.

The Messiah is to be sung, and the soloists will likely be Eleanore Meredith, Mrs. Carl Alves, W. Theodore Van Yox and Grant O'Dell. It will be given with organ and orchestra.

The meeting on music schools will take place on Satur-

day morning, and in the afternoon organ recitals will be given on the various organs of New York and Brooklyn by eminent players.

Besides the special church services mentioned for Sunday, a service by united boy choirs is arranged to take place in one of the large churches.

On Monday forenoon the National Society of Elocutionists will meet with the M. T. N. A., and an address will be given by Dr. Graham Bell, of Washington, D. C., for the elocutionists, and ten minute speeches by Louis C. Elson, C. D. Carter, Dr. F. E. Miller, of New York; Madame Cappiani will speak on Opera as Music and Drama Combined. In the evening the rendering of Händel's Messiah will take place. Owing to the threatened condition of the health of Mr. Frank Damrosch he has been obliged to resign from the work undertaken by him as chairman of the committee on public school music, and at his suggestion Mr. W. L. Tomlins of Chicago has been secured to direct The Messiah. He has also been asked to serve as chairman of the committee. Mr. Tomlins will come on to New York immediately to do some work in connection with the Brooklyn Institute, and will at once set about organizing The Messiah chorus. The People's Union Chorus, which lately gave that oratorio so successfully under Mr. Frank Damrosch, forms the main part of the chorus, and will be augmented by the Nyack, N. Y., Choral Society, the Allentown Oratorio Society, and organizations in New York and Brooklyn.

The members of the M. T. N. A. are looking forward to the five days' meeting with very much interest, and there is no doubt that there will be a large attendance from all parts of this country. A special feature will be the reorganization meeting. Since the meeting last year in Denver, Col., at which Mr. H. W. Greene submitted his paper outlining a scheme for organization on national principles, and for establishing a national academy, a good deal of thought has been given to the subject. A committee, of which Mr. Chas. H. Morse, of Brooklyn, is chairman, has in charge the work of formulating a new constitution and by-laws suitable for the new organization, and it is hoped that a step much in advance may be taken, and that the association may occupy the broad field which lies before it.

The Trunk Line Association has granted a rate of one and one-third fare from all points under its control, and the other associations and provincial lines are expected to grant the same reduction. The vice-presidents in their several States are working up strong delegations, and several special excursions are being arranged.

The musical exhibit promises to be of great interest. While not attempting to attain the proportions of some which have been held, it is calculated to give an idea of the great advance and improvement in instruments of all kinds, publications, inventions, &c. The programs being arranged in connection with the exhibitions of guitars, mandolins, banjos, zithers, &c., promise to be novel and interesting, and will show the possibilities of those instruments. An advance program, is to be issued shortly giving a general synopsis of the work of the convention, and an artistic souvenir program containing a history of the association, sketches of prominent musicians, write-ups of Greater New York and her various music schools, an analytical criticism of the music to be given, and general information for visitors, will be issued before the convention. This edition will be 15,000 copies.

Composers are entering prize compositions of a high grade. The performing of the successful ones will form an interesting part of the program.

The following letter was received at this office:

May 18, 1897.

Editors The Musical Courier:

At the convention and exhibition of the Music Teachers' National Association, which takes place at the Grand Central Palace June 24-29, the Woman's Department intends to make its own individual branch unusually attractive; and, assuming that various forms of musical art would prove of interest, the president, Mrs. Theodore Sutro, has placed me at the head of a committee, whose object it is to collect not only the photographs of women musicians, past and present, but also such busts, bas-reliefs, paintings, prints, &c., as are obtainable.

As the Committee on Musical Art finds itself unable to reach all women musicians without the aid of the press, I would most respectfully ask of you to call upon all of your

women readers who are music composers, performers, journalists, &c., also all women who pursue music teaching as a profession, to send me their photographs immediately.

The committee would also esteem it a very great favor if sculptors, painters, dealers in musical art, &c., would send something bearing on woman's work in music, such as plaster casts or pictures of Sappho and other like historic women. Thanking you in advance, I have the honor to be

Most sincerely yours,

CLARA A. KORN,

Chairman Committee on Musical Art.  
49 Fifth Avenue, New York.

## Charlotte Maconda.

THIS talented young soprano, who for some time was absent from the concert stage, has recently returned to active artistic service. The public, with whom she has always been a particular favorite, is glad to welcome her back to the professional ranks. The following are a few of the many enthusiastic press notices recently gained by this charming young artist:

Miss Maconda is a magnificent singer. She has a full, clear soprano, an artistic delivery and a graceful, easy stage presence. Her numbers were Thou Brilliant Bird, from Perle du Brésil, with flute obligato by Mr. Gustav D'Aquin; Ah Fors e Lui, from Traviata, and as encore Filles de Cadix, all of which she gave brilliant presentations. Mr. Benedict played the accompaniments.—THE MUSICAL COURIER.

The soloists of the evening were Miss Charlotte Maconda, soprano, and Franz Wilczek, violinist. The former is a member of the choir of the Reformed Church. The audience was composed largely of members of the church. Probably not more than a score of them knew that Miss Maconda could sing so well. Thou Brilliant Bird, from the Perle du Brésil, and Ah! Fors e Lui were her numbers. They are each so well known as examples of the most difficult coloratura music that the people wondered when they saw them announced on the program. It was a real pleasure to hear them sung, for Miss Maconda sang with a skill and ease and accuracy unexpected by people familiar with her church work. She was encored and sang a slumber song and a French piece. Mr. Wilczek played a selection from Sarasate.—Brooklyn Daily Eagle, April 20, 1897.

Miss Maconda surprised her most ardent admirers, and judging by the reception accorded her they are not a few. The applause that signalled her appearance was general, hearty and prolonged. She sang a number from Perle du Brésil, which gave ample scope for the display of her extraordinary talent. She is what is technically called an operatic soprano. Her voice harmonized exquisitely with the flute obligato played by Gustav d'Aquin, and when the piece was concluded a furor of applause denoted the sincerity of the auditors in their acknowledgment of the singer's triumph. She also sang an aria by Verdi, and for an encore she gave a lullaby with tenderness and feeling.—Brooklyn Citizen.

The feature of the evening, however, was the singing of Miss Maconda. She sang Thou Brilliant Bird, from David's Perle Du Brésil, in the coloratura work disclosing the true singing quality of her voice. For her second number she sang the aria Ah, Fors e Lui, from Traviata, developing volume of tone and dramatic power surprising to those who had not heard her since she sang at the Damrosch concerts.—New York Times, April 30, 1897.

**Damrosch Engagements.**—A cablegram from Berlin states that Mr. Walter Damrosch has re-engaged Madame Galski, the soprano, and Herr Fried, as assistant conductor, for next season. It also announces that Mr. Damrosch has secured Madame Brema, the contralto, for his company.

**Success of Miss Van Gelder.**—Anna Lankow's pupil, Frl. Marie van Gelder, has after the close of her successful operatic season started her concert tour. She sang the part of *Nitocris* in Händel's oratorio, Belshazzar, under the direction of E. Munzinger, in Bern. Criticisms about this performance have been received, which we give in translation:

Frl. v. Gelder had thoroughly studied the part of *Nitocris* and thus again succeeded in adding a new leaf to her assured fame as a singer.—Berner Tageblatt, April 28.

The part of *Nitocris* was throughout sung nobly by Frl. v. Gelder and given with the most charming pathos. She was especially interesting in the first recitative and the following air.—Der Bund, April 28.

Miss v. Gelder has been engaged for a concert-tournée all over Germany by the well-known tenor, Heuckeshoven, and will have but one or two weeks' vacation to witness and study this year's Bayreuth performances in the company of her teacher, Anna Lankow.

## The Greatest American Opera Co.,

Direct from its 700th performance  
at the . . . . .

CASTLE SQUARE THEATRE, BOSTON,

Will give a Summer Season of

GRAND and LIGHT OPERA

Beginning Monday, May 17,

This is the only chance to see this famous company for years, as it returns to Boston in the early Fall. It has already played there for over two years.

Popular Prices,  
25, 50, 75 Cents.

The MONTAUK,  
Favorite  
Playhouse,

"The Castle Square Opera Company has done more for music in Boston than any organization ever in this city."—Philip Hale, in the Boston Journal.

— WITH —  
CARMEN.



## OPERA IN BROOKLYN

## A BIG SUCCESS.

THE all engrossing subject of the week in Brooklyn was the opening of the Boston Castle Square Opera Company at the Montauk Theatre, which occurred on Monday night, with an immense audience, which contained many and prominent musicians of the city.

The selection of *Carmen* was a happy conceit on the part of the managers. That it is so well known did not militate against the production in the slightest degree, for it was presented with a smoothness and a cast that would have elicited admiration anywhere.

Miss Clara Lane's conception of *Carmen* was interesting and original. Of her vocal attainments and dramatic ability one can only speak in the highest terms. Notwithstanding the constant gleams of strong temperament one catches throughout, she always appears to have a great reserve force, which is the one indispensable quality in a singer or an actor to make him or her enjoyable to the audience.

Mr. J. K. Murray as the *Toreador* did not have enough to do to suit the audience, which he captured at once by his rich, full baritone, and his thorough mastery of the histrionic art.

Mr. Edgar Saylor Temple gave a most satisfying *Don José*, although at many times sadly handicapped by the orchestra. But Mr. Temple can sing, and does sing musically and intelligently.

The *Micaela* of Miss Fatmah Diard was good, although somewhat uncolored. Some of her high notes are most artistically done. Mr. Winfred Goff gave a good version of *Juniga*. His voice falls in line with the rest of the fine company, which is a good one throughout and is perfectly balanced. The choruses are large, well trained and represent young voices and comely appearance. In many cases they rose to an astonishing climax. The stage settings were good, and in all the performance would have been without a flaw had there been about two additional men in the orchestra and a conductor with a more forceful baton.

Thursday, Friday and Saturday matinee and evening the double bill of *Lucia* and *Cavalleria Rusticana* will be given.

Having given one performance of the latter at the benefit of Mr. Edwin Knowles last week the public already knows how beautifully it was presented. Next week, beginning with Monday, the Chimes of Normandy will hold the boards until Thursday night, when it will be succeeded by *The Bohemian Girl*.

**Wolff.**—Herman Wolff, the Berlin manager, was in Paris last week.

**Verlet's Many Engagements.**—Mr. Victor Thrane wishes to announce to his patrons that Mlle. Alice Verlet will not sail for London until June 23, owing to numerous engagements. A few desirable dates are still available in the last week of May and also in June.

**J. Eldon Hole.**—J. Eldon Hole was tenor soloist at the musical services of Trinity Chapel, and his work was so thoroughly satisfying and artistic that it called forth particular comment from the New York press.

**AMATI VIOLINS.**—Two genuine Amati violins—one Hieronimus and the other Nicolas—for sale. Address genuine letters only to "Violin," care of this paper. They are the property of an artist, not of a collector or dealer.

**CONSERVATORY BUSINESS MANAGER.**—Advertiser has had successful experience in the business management of conservatories. Correspondence invited from responsible persons desirous of forming new conservatories next fall in cities of 200,000 or more. Or will be pleased to hear from established institutions. Best references. Address W. M. T., care THE MUSICAL COURIER, New York.

**SPECIAL TO PIANO TEACHERS AND STUDENTS.**—Mr. Nathan Gans, pianist and teacher, will conduct a summer school for the study of the Virgil Clavier method at Sutro Hall, Baltimore, Md., commencing May 24. Private and class instruction. For circulars and further information address, before May 15, 165 West Forty-eighth street, New York; after that date, Sutro Hall, Baltimore, where Mr. Gans may be seen daily by all interested in the latest developments in piano study and teaching.

**SUMMER SCHOOL.**—Piano, organ, harmony, under the direction of F. W. Riesberg (professor at the New York College of Music, organist Rutgers Presbyterian Church, New York), at Cooperstown, N. Y., on Lake Otsego (12 miles from Richfield Springs), beginning June 28, ten weeks. Weekly concerts, free classes in sight reading, six and eight hands. Cooperstown is an ideal place for summer study; 1,300 feet above the sea, cool always, a beautiful lake, fine hills, boating, driving and wheeling, eight hours from New York. Good board and room, \$5 to \$7 per week. A fine opportunity for teachers engaged the rest of the year to spend a delightful and profitable summer. Address F. W. RIESBERG, care THE MUSICAL COURIER, 19 Union Square, New York.

## Music Items.

**Joseph Keller, Bundes Dirigent.**—Mr. Joseph Keller, of Bridgeport, Conn., has been elected Bundes Dirigent of the Saengerfest of the Connecticut Saengerbund for 1898. The festival is to take place in June of that year at Bridgeport, Conn.

**Townsend Fellows' Success as Olaf.**—Townsend Fellows sang with great success the rôle of *Olaf* in Gade's *Erl King's Daughters* at a concert given in Englewood, N. J., by the Arthur Woodruff Choral Club. Mr. Fellows created much enthusiasm by his dramatic delivery and artistic singing.

**Signor Nicolini Worse.**—London, May 15.—The condition of Signor Nicolini, husband of Mme. Adelina Patti, who has been ailing for some time past, has suddenly taken a change for the worse, and Madame Patti is starting from the Continent for Wales to attend him.

It is reported that Signor Nicolini is afflicted with cancer.—*Sun*.

**Nikisch's Success in Paris.**—Arthur Nikisch is giving concerts at the Cirque d'Hiver with his Berlin Philharmonic orchestra. He has been received with great enthusiasm, although by private dispatch we are informed that hisses were heard in the auditorium when the celebrated conductor appeared, but were quickly suppressed by applause. Paris seems to be getting over its musical provinciality.

**Father Kemp Dead.**—Robert Kemp, known all over America as "Father" Kemp, originator of the "Old Folks" concerts, died in Boston, on Friday night, of paralysis. He was born in Wellfleet, Mass., on June 6, 1820 and originally engaged in the shoe business, but left it in 1854 to take the concert platform with his "Old Folks" troupe of thirty-two persons. He traveled over the United States and abroad and made considerable money. In 1870 he left the road and again started a boot and shoe shop in Boston, on Washington street, which he had since conducted.

**Heinrich Meyn.**—Heinrich Meyn, the baritone, has been unusually busy lately. The following are a few of many complimentary criticisms he has received:

Mr. Heinrich Meyn, the baritone, was also a newcomer, who is the possessor of a voice of large compass and excellent timbre. The work allotted to him in *The Messiah* is arduous, and he fully met the requirements of the part. His singing of *Why Do the Nations So Furiously Rage?* met with warm applause, and he will be a welcome addition to Mr. Stewart's corps of artists.—*Williamsport Daily Gazette and Bulletin*, May 11, 1897.

Mr. Meyn's work was of uniform excellence throughout.—*Williamsport Sun*, May 11, 1897.

Heinrich Meyn, the baritone, possesses an excellent voice and method, and his arduous work in the oratorio was accomplished in true musicianly style, and our people will be glad to hear more of him.—*Williamsport Evening News*, May 11, 1897.

\*\*\* Messrs. J. H. McKinley and Heinrich Meyn. From beginning to end orchestra, chorus and soloists received a grand ovation. Here it was in these recitatives that both Mr. McKinley and Mr. Meyn gave promise of the treat in store for the audience. Mr. Meyn had not sung many notes when it could plainly be seen that he had captured the audience. He appeared in fine voice, his English is excellent, and the declamatory force and intense feeling of his work quite carried his audience and the society away with him. Both Mr. McKinley and Mr. Meyn are worthy of all the praise that can be given them.—*Cleveland Leader*, May 13, 1897.

**The Opera in Europe.**—The Imperial Opera House in Vienna, like our own costly Metropolitan, has its financial troubles. Even with its large company, its fine chorus and orchestra, and its elaborate scenic productions, the expenses of the establishment are undoubtedly much less than those which Maurice Grau is compelled to meet here. Salaries in Vienna are comparatively small, and the entire cost of the season's artistic features is on a much lower scale. The Emperor grants to the management a subvention of \$120,000 and the use of the theatre. Here the management of the opera gets only the Metropolitan building. The expenses of the opera amounted this year to \$520,000. The deficit at the Imperial Opera House this year amounted to \$20,000, which may not be a very large sum, but is sufficient to indicate the difficulty, even in a European capital of musical taste, in conducting grand opera without loss. Another experience of the theatre is similar to that of the Metropolitan—the losses have come from the production of new works which the public would not patronize. The Imperial Theatre of Vienna, which has a subvention of \$ 0,000, reported this year a deficit of \$28,000. There were, however, special reasons for this large loss that do not always exist. But both the opera and the theatre fail every year to cover their expenses.

Siegfried Wagner has already completed the first act of the comic opera on which he began work last winter in Rome. He is writing the words as well as the music. The libretto is founded on one of Grimm's fairy tales, which may indicate that Herr Wagner has not been unmindful of Humperdinck's success with stories of a similar character. The action takes place during the time of the Thirty Years' War near Culmbach. Musicians who have had an opportunity to hear the music agree that it indicates a talent for music which is fresh and melodious, as well as a particular power of comic characterization in the grotesque situations of the work.—*Sun*.

## MELBA AND NORDICA.

(Latest.)

MELBA has been in Germany with Damrosch and Ellis testing voices for members of the Damrosch Opera Company. Melba herself has just failed at the Marchesi musicale in Paris, where her voice was weak and, in forte passages, flat. It may be possible that her *Brünnhilde* performance here actually damaged her voice permanently; so it now appears.

It is now reported that Melba and Nordica both are arranging to sing in Drury Lane, London, under Mapleson, against Covent Garden, where the performances are very unsatisfactory. Calvé is not expected at Covent Garden until July, and has only six performances, and it is now understood that she will not fulfill her engagement.

## Ysaye.

R. E. JOHNSTON & CO. have just concluded an engagement with Ysaye, the violinist, for the American season of 1897-8.

## Nordica in Bayreuth.

FURTHER information reaches us regarding the question put as to the tenor who sang with Nordica at Bayreuth when she appeared there as *Elsa*. On each of the following dates Nordica appeared:

194 MADISON STREET, BROOKLYN, May 16, 1897.

Editor *The Musical Courier*:

My corrected programs of 1894 show the tenors sang as follows in the Lohengrin performances:

July 30—Emil Gerhäuser, of Carlsruhe (substituted for Ernest Van Dyk, of Vienna).

July 37—Van Dyk.

August 3—Van Dyk.

August 10—Willy Birrenkoven, of Hamburg.

August 12—Willy Birrenkoven, of Hamburg.

August 16—Van Dyk.

Very truly yours,

JAMES A. DOUGLAS.

## Ella Russell.

RECENT reviews of Hartford papers on the singing of Ella Russell demonstrate her success in that city. *The Courant* says:

Miss Ella Russell, the soprano soloist of the afternoon concert, completely won the hearts of the large audience, and will take her place with Melba, Nordica and the other great singers who have captivated Hartford, and who have left behind them the richest of musical memories. A regal woman in face and figure, she has the necessary physique to endure the singing of great works which call for almost Titanic exertions of voice, and she enters into her singing with an enthusiastic heartiness that brings her at once with her hearers before many measures have been sung. Her voice is true, sweet, rich, of great range, and she has an abundance of it. At no time does she appear to fall below the requirements of the task she sets before her. It is not strange that such a singer, with youth and freshness added to her other qualifications, should have won her hearers yesterday afternoon, and that at the close of each of her numbers the applause was tremendous, and that she was called to the platform again and again amid cries of "Bravo!" and a general tumult expressive of pleasure.

*The Daily Times* says:

We knew nothing of Miss Russell. But not a person present yesterday afternoon who does not to-day class her with the great singers of the world. A very large, clear soprano voice whose extent was not completely explored by the severe vocal tests of yesterday afternoon, who reached their heights and depths with seeming ease and reserve, she possesses a dramatic tone color and a grand method that at once assign her to heroic parts.

There is not much lyric quality and only a measurable emotional expression in her broad, firm tones. But the dramatic is in every vibration. And when she sang the magnificent *Oberon* aria, and in turn expressed horror, grief, rage, then hope and joy, it was a demonstration of power and of dramatic expression which appealed to everyone, and the response of the audience was overwhelming. Applause without end, shouts of Bravo, the most tumultuous manifestations followed the close of the song, and Miss Russell was forced to appear again and again, and finally to sing once more.

**Ella Russell.**—Miss Ella Russell, the prima donna, sings this week at the Indianapolis Music Festival and will participate in a charity concert at Cleveland on May 24. On Saturday, May 29, she sails for Liverpool on the Umbria, to be gone until fall.



ANTONIA H.  
**SAWYER,**  
CONTRALTO.

ADDRESS:  
218 West 44th Street,  
NEW YORK.





JOHN DREW and Olga Nethersole sail for England to-day.

THE Widow Goldstein, an amusing farce by Lillian Lewis and Lawrence Marston, was produced at the Fourteenth Street Theatre last Monday night.

BOTH Charles Kemble and Macready are on record as favoring small theatres. Kean preferred a larger stage—Drury Lane. Dowton said: "Give me a theatre of a moderate size, where you can be natural."

HERE is realism: Miss Kelly, according to Lamb, said that while playing the part of *Little Son* to Mrs. Porter's *Isabella*, "when that impressive actress had been bending over her in some heartrending colloquy, she has felt real, hot tears come trickling from her which have perfectly scalded her back."

AT this day when it is so profitable to sneer at Bulwer Lytton, it should not be forgotten that it was he who obtained a Parliamentary committee to inquire into the laws affecting the drama, and broke down the monopoly of the patent theatre, and that it was he who carried a bill to grant copyright to written and published dramas.

THE dainty little play, *Maid Marian*, which was one of the Voke's successes, is the latest to be adapted for a vaudeville sketch. It made a successful trial performance in Brooklyn on Monday last, and promises to make a hit on the road. Miss Fannie Macintyre and Mr. Will Bernard gave acceptable performances as the *Artist* and his *Painted Lady*, and Mr. Arthur Giles as the *French Count*, duplicates his success of last year in the *Frenchman* of Max O'Rell's comedy.

MR. LOUIS ALDRICH was nominated for the presidency of the Actors' Fund Society of America. The other candidates named by the nominating committee were as follows: For first vice-president, Frank W. Sanger; for second vice-president, Edwin Knowles; for secretary, Daniel Frohman; for treasurer, Charles H. Hoyt; for trustees, to serve two years, A. M. Palmer, Antonio Pastor, J. W. Shannon, Charles Frohman, William E. Sinn, Andrew A. McCormick, T. Henry French and Augustus Pitou.

The election will take place on June 8, at 11 A. M., at Hoyt's Theatre.

Mr. Palmer sent a letter to the chairman of the committee, Carl Haswin, reiterating his declination of the presidency, not because of any loss of interest in the society, but because his business engagements would not permit him to devote sufficient time to the duties of the office.

SIR HENRY IRVING was unanimously, by acclamation, re-elected president of the Actors' Association at its last meeting in London. The meeting was attended by nearly 300 well-known members. Such noted fellow-players and managers as Charles Wyndham, Lionel Brough, Herbert Beerbohm Tree and others bore loving testimony to Sir Henry's zeal in office and to his constancy in advocating art. Sir Henry called attention to the fact that the membership was increasing and that there was a balance in the treasury. It was left to others, however, to say that out of 20,000 members of the profession the number of members of the association was undeservedly small; that the few bore the burden of the many. Also that many times in the past it was due to the silent generosity of Sir Henry Irving and a few of his fellows that the treasury was never left entirely empty, and that even now the balance in the box was due to the benefit given at Sir Henry's theatre, the Lyceum, and to a contribution made by Herbert Beerbohm Tree.

THE Sunday *Herald* published a large illustration of the new Washington monument, unveiled last Saturday in Philadelphia, together with a column of descriptive notices under the sub-titles: "Stately Monument," "Father of His Country," "City's Proudest Day," "Army, Navy and National Guard," "Streets Gay with Flags," and yet, although this is probably the most artistic monument in America, the name of the sculptor cannot be found in the *Herald*. One looks in vain for the name of the artist who made this noble piece of work. Had he paid for it instead of being merely the sculptor his name would be found at the head of the column. Neither was Rudolph Siemering's name mentioned by President McKinley in his address. But then Mr. McKinley prefers Louisiana Loo to any classical music, and it is doubtful if he knows who Siemering is. A President of the United States must know the geographical divisions of the political sections of our great cities and States, and he must be acquainted with the names of the chairmen of the Republican and Democratic State Committees, but if he should be asked who Johannes

Brahms was, or who Grieg is, or the names of the works written by Robert Louis Stevenson, or the name of the birthplace of Aristotle, or of Michael Angelo, why—he must be excused. He has always necessarily been too busy a man for such things or he would not be President of the United States.

EVEN the sturdiest business goes down under the assaults of a trust. What possible chance can art have of surviving the attack?

The dramatic art is not implex; it is a complex art and therefore all the more susceptible to outside influences. It takes its color from circumstances. It derives its strength or weakness from the social conditions of the day. The sculptor may as well be artistic as not. But the dramatist's business is to get the ear of the public, to interest his audience, and so many concessions must he make to attain this purpose that it is only by a sort of victorious inadvertance that he is ever artistic at all.

Add to this difficulty, which is natural and inherent, the tremendous handicap of an illiterate, money sweating "combine," and the chances of the artistic drama's survival are not worth discussing. They are nil.

It will be a melancholy spectacle to watch these eight matadors of finance disembowel the American drama.

THE MUSICAL COURIER has a certain amount of faith in the common sense of the American public. The theatrical trust may "sweat" its employés, "trade" its players or "blacklist" them; as far as the public is concerned these are matters of relative unimportance. But the trust is putting up the cost of popular amusements; it is destroying competition; it is driving out the individual manager and shutting out the individual artist; it is menacing and degrading the drama—an art be it remembered in which the people have a proprietary interest—and these are distinctly matters of public concern.

THE MUSICAL COURIER has no desire to rage against the theatrical trust, as though it were the beast of the Apocalypse, but it recognizes the ugly and strenuous danger of a combination of this sort. Without any forced or fanciful exaggeration it may be said that the drama—in so far as it is an art—is at the mercy of these eight illiterate "financiers."

This is an absurd and intolerable state of affairs.

Fortunately the public can put an end to it.

SUDERMANN'S *Moriturus* has produced a school of one-act pieces, in which the hero is *Moriturus*, depicted on the verge of death. One by Robert Bracco is named *Pietro Caruso*. *Pietro* is one of the public letter writers that are still found in certain parts of Spanish and Italian towns, and is perfectly ready to do anything for money. His only virtue is his love for his daughter, *Margherita*, and belief in her virtue his only tie to life.

The scene of her confession evinces great dramatic skill. The young *Count*, who had some business relations with *Pietro*, has gained the girl's affections, and has grown tired of her. He visits *Pietro* and under the pretext of paying him for some work that he has done offers him a large sum of money. *Margherita* in grand emotion beseeches her father not to touch it, and when he asks her what is the reason of such a strange request so strangely made, she confesses her fall from purity with floods of tears. *Pietro*, whose last hope is thus taken from him, is wounded to the heart, and his first impulse is to turn her out of the house. But his love still remains, and on second thought he seeks to induce the *Count* to marry her. The latter laughs at the notion, but professes his willingness to keep her as his mistress. *Pietro* asks for time to communicate with his daughter; if she accepts this disgraceful proposition, then the last bond that ties him to the world will be broken. The *Count* walks away carelessly, and *Pietro* seeks his daughter, and alas! she accepts the terms proposed. With breaking heart *Pietro* dictates a letter to the *Count* and under the excuse of delivering it himself leaves *Margherita* forever, with a revolver in his pocket. Here ends the piece, which is not without reminiscences of Victor Hugo's *Le Roi s'Amuse*. It had great success at the Vienna Volks Theatre, and was admirably performed; Tyrolt as *Pietro*, Fr. Netty as *Margherita* and Christians, the *Count*, were repeatedly called out.

At the same Viennese theatre another one-act piece, *Love*, was produced on the same evening. It is the work of Frau Langkammer, who writes under the name of Richard Nordmann. The lovers are a widow, *Baroness Anna*, and a lieutenant, *Gustav Ebner*. She had been unhappy with her husband, and now for the first time feels all the power of love. Her mother, however, has higher views for her than a marriage with a poor lieutenant, and plays on the lover the old trick of telling him that if *Anna* marries again she will lose her property. *Gustav*, who has nothing but his pay, after a severe struggle with himself, shrinks from impoverishing her he loves, and withdraws his suit, without thinking that he thus puts himself in the light of a fortune hunter. In a long scene with *Anna* he cannot muster up courage enough to explain his conduct, not even when she tells him that it was merely a trial of his love. This statement of hers wounds him to the heart, and a few minutes after he leaves the stage a message comes that he has killed himself. The piece has no emotional power, and the character of *Gustav* is too shadowy.

#### AN IMPORTANT DECISION.

ELSEWHERE mention is made of the attempt to restrain Fanny Rice from playing At the French Ball, by Adolphe Corbette. The case came up in the United States Supreme Court Monday and was dismissed. Mr. Hummel, who represented Miss Rice, proved that Corbette had not complied with the copyright law by failing to register two copies of the book of the play within a reasonable time. Then it was also demonstrated that the play was an adaptation of *Drei Paar Schuhe*. Corbette was ordered to pay costs of litigation.



## "The Play's the Thing."

What's in a Name!

IT was a foregone conclusion that trouble would grow out of the intimacy of Victor Maurel and Frances Saville. Maurel is known technically as a "masher" and a professional heart-breaker. He can't help making love to every woman, young, ugly, old or pretty, that crosses his baleful path, as the lady novelists say. Often on the principle of the dog in the manger, he flirted with women he didn't care a rush about, merely to keep their husbands and lovers guessing.

He prided himself on his *Don Juan* technic, and like some pianos the action was better than the tone. Maurel is fifty if he is a day, but his fine figure, well groomed, well exercised, and his personal magnetism and authority as an artist, have made the way easy for him. Yet I venture to say that many of his victories have been bloodless, that many were the flashes in the pan, for no man may drive tandem long with impunity, and the handsome Victor drove a string of fillies when he was last here.

Little wonder then that he is to figure as a corespondent in a divorce suit, which Max Rawn has brought against his wife, Frances Saville. Madame Saville is very pretty, but she was seen much in Maurel's company in New York and Paris. Her husband was a large gentleman, with a florid face and a good-natured walk. Frances sought for a divorce from Max in Paris, and he has instituted a counter suit, so Victor is apt to have a lively time, for a divorce in Paris is a serious matter and many are the questions asked by inquisitive judges.

When Maurel was in St. Louis three or four years ago he wrote letters to three members of the Grau Opera Company, and the ladies, patterning after the merry dames of Windsor, resolved to have some fun with the Sir John Falstaff of Paris. They compared notes and an appointment was made by one of them, who signified in her note that she was madly in love. He hastened to the assignation with shoes aflame and heart smoking with passion. He met not one but three, and the laughter must have been tantalizingly superb. Maurel took the joke good humoredly and gave a luncheon that was a delight.

But he trod on more serious ground with Madame Saville, who appeared impressionable and whose husband happened to be jealous. Before Rawn left here he publicly swore vengeance upon Maurel, and at last the affair has reached the courts.

There was some talk of a duel, but it was obviously out of the question, as Maurel is a capital shot, fair at the foils, and Rawn as big and as unwieldy as a brewery, so like the once famous Lassalle-Schütz duello, the matter evaporated into gossip.

\* \* \*

It is rather sad to read in the cables Sunday that Nicolini, Patti's husband, is suffering from a cancer. Nicolini was one of the best *Rhadames* I ever saw, and he acted as well as he sang.

\* \* \*

Pretty Alice Neilsen is going abroad next July. She goes to Paris and Marchesi, and expects to remain away for several years.

Miss Neilsen is a plucky, ambitious girl and will work furiously. She is in love with singing, and her voice is of excellent material and her personality is winning.

\* \* \*

Max Maretzek's name did not mean much for the present generation of opera and play goers, but he was a big man thirty or forty years ago. He was a lovable man, simple and childlike in his habits, and his face was for a man of over threescore and ten, strikingly fresh and young. Max was a well-known figure about the Academy of Music in the old days—the days known as "palmy," although they never were.

\* \* \*

Rudolph Aronson tells me that he certainly expects to get back to the Casino by August, and George Lederer says that he will not—that is, not for a long time. That pretty bit of property is a nest egg of trouble, a nexus of embroilment, a congested centre of squabbles. The daily papers print more news about the Casino than of any other theatre in town. There must be something in the atmosphere of Thirty-ninth street and Broadway that breeds broils. If there is no fighting in the front of the house, then it is behind the footlights. Pick up a paper almost any day of the week and you may read a Casino story.

I wonder if there is some maleficent spirit hovering about the Moorish playhouse?

\* \* \*

There is *The Wedding Day*, for instance. Ten separate stories appeared of Della Fox's indisposition. Some declared that she was jealous of Lillian Russell, of De Angelis; that she wore a ring given her by her manager, and that Russell became envious. Della is in reality a sick woman, and Lillian Russell has been to see her every day. So much for the jealousy tale. Miss

Fox did not appear last Saturday, so there was no matinée. But if she is careful, her physician, Dr. Flint, assures us that the gay little soubrette will be able to work for the rest of the season, and most certainly next fall.

Just to show how erroneous are the rumors about *The Wedding Day*, Business Manager Frank Murray signed contracts last week with Lucille Saunders, Will Pruette and Tom Green for next season. They are to play the same parts in *The Wedding Day*, and Lillian Russell avers that she is satisfied with matters, and hopes to be associated with Miss Fox and Mr. De Angelis another year.

The public dearly loves to read of rows between comic opera singers, and so I suppose it is the duty of every self-respecting newspaper to give its readers food for thought of this ingenious and entertaining variety!

\* \* \*

Corbett and Fitzsimmons should pool their issues and appear in the same play; then we would be able to see who was the better man. The veriscope may be *non é vero*, even if it is a good "find" for its managers. So far it shows that in the recent fight fair was foul and foul was fair.

\* \* \*

It was both sad and amusing to read of "Professor" Arnold's analysis of the mind of the late Ethel Reis, the suicide "Titania." He spoke as freely of the dead woman as if he had been her husband, and said some things that might be used in a farce comedy. One brilliant sentence is worthy of transcription.

"I will say here," said the professor, "that I am guilty of writing verses; but I am not guilty of offering them for publication or of offering to read them to others. I admit that the practice is disgraceful."

Mr. Arnold deserves to be immortalized in bronze. He probably writes mediocre verse, but then it is your mediocre poet and playwright that expects all the world to listen while he talks. If two-thirds of the makers of plays and verses could only be brought to see the matter from the viewpoint of the "professor" the editor's and manager's life would be a happy one.

\* \* \*

So Dr. Max Schiller is the happy man. I met him often at the Vienna Café. He is a man of pronounced artistic and literary tastes, and when I knew him he had renounced Schopenhauer for Nietzsche. Yvette Guilbert knew what she was about when she promised to marry him. She has a level head and knows a good manager when she meets one. Schiller is a rare bird, for he handled Duse for the Rosenfelds an entire season. He is the brother-in-law of Theodore Rosenfeld, and anyone who can do that is good enough for Yvette. He is besides a sympathetic man, and so the two are to be married next week.

\* \* \*

I wonder what the Hon. Teddy Marks said when he read of the engagement? Teddy was Yvette's last American manager and was reported as the prospective spouse of the clever Frenchwoman.

\* \* \*

Oscar, the only Hammerstein, means to make it hot for Frank Moss, of the police board. The Parkhurst man spoke of Olympia, so it is said, as an immoral resort, and Oscar has sued him for \$50,000.

It is a large amount for a little word.

\* \* \*

Viola May leaped to fame as well as liberty the other night at New Brunswick. There was a big windstorm that blew down the tent of a vaudeville company. The centre pole snapped and Viola, seeing the tent coming down, waited until the hole at the top came within jumping distance, then she went through it with all the easy grace of a circus girl driving through a hoop. Viola was at one time in the circus, but this was the biggest leap for life she ever took. She should be engaged by the Weather Bureau to take "headers" through tornadoes and report their nature.

\* \* \*

Not so brave as Viola May was Mae Forest, of The Serenade Company. One night last week at the Knickerbocker Theatre she looked into the trap cellar. She screamed and collapsed, for a weird looking man sternly regarded her. When she came to she was edified by the news that an old property figure was the cause of her fright.

\* \* \*

Fanny Rice-Purdy, the Sire brothers and Rudolph Aronson are being sued by Adolph Corbett, the playwright, for alleged infringement of the copyright of a piece called *Oreo* at the French Ball. Its resemblance, so says Mr. Corbett, to *At the French Ball*, at the Bijou, is more than striking, it is startling.

\* \* \*

There is another little disagreement up at the Casino because Manager Murray, of *The Wedding Day*, refuses to lend George Lederer some chorus people for his new review, *The Whirl of the Town*, which is to be put on next Monday night. The peculiar bitter part of the story, so Mr. Murray says, is that Mr. Lederer lent their chorus folk to Mr. Murray. These theatrical amenities are beyond me.

\* \* \*

It is officially reported that Caroline Miskel-Hoyt will not appear next season. She will enact a contented woman for the benefit of her family, and

doubt  
as in p

It i  
so box

Ma  
Cere

Nov  
draugh

Mr.  
not lea  
one.

Mr.  
politan  
the ent

Mr.  
nor has  
field is

Anot  
sell was  
I alw  
guerite i

Mr. C  
is escap

Loie  
that Gen  
last serp  
account.

What  
as narar

"I don  
the Audi  
of French  
was after  
in questio

"Don  
Nordica  
and the s  
in concer

On he  
coming to  
singer,  
endeavor  
been drin  
him go aw

Calvé si  
superstiti  
was unlu

She is p  
she gets t  
was afraid  
nice thing  
cognac.

He was  
variety of  
Emma,

Marguer  
son of the

That idi  
known as t  
one might  
Legislatur  
tending so  
in these la  
Young Am  
and a man  
and a Stra  
but it won

Art has  
years, and  
zation. B



doubtless will make the performance as agreeable and as graceful in private as in public life.

It is the season for forged theatre passes. The Bijou has already suffered, so box offices beware.

Mansfield has produced a new play in Boston. It is called *The Master of Ceremonies*. The title is very agreeable and applicable to Richard.

Now for the season of German operetta at Terrace Garden and cooling draughts of Pilsner!

Mr. Miner proposes to stay right at home and attend to business. He has not leased the Fifth Avenue to Mr. Palmer, to Weber & Fields, nor to anyone.

Mr. Grau is not to bring over an English pantomime company to the Metropolitan Opera House next Christmas. Mr. Grau will in all probability remain the entire winter in Europe.

Mr. Frank McKee assures us that he has not quarreled with Mr. Mansfield, nor has Mr. Hoyt. It is always a safe "gamble" to report that Dick Mansfield is raising a row with someone. In this case, however, there is no quarrel.

Another rumor, promptly contradicted by the *Herald*, was that Lillian Russell was to sing *Marguerite*.

I always knew that Lillian hankered for grand opera, but *Manon* not *Marguerite* is her goal. She despises *ingenue* rôles.

Mr. Grau has a carbuncle on his arm. It must be the high salary pus that is escaping!

Loie Fuller is safely back from Cuba. Now let the war go on. They say that General Weyler was temporarily incapacitated from generalship by Loie's last serpentine dance. His Whiskers should do a little dancing on his own account.

What a delightful story that was of Calvé in Chicago. Here is the affair as narrated in the *Times*:

"I don't care for that room; any room but that," said Emma Calvé to-day at the Auditorium Annex Hotel. The famous singer continued to fire broadsides of French at the hotel clerk, objecting to a room on the fourteenth floor. She was afterward sent to Room 1614, where she explained her dislike to the room in question.

"Don't you know," she said in French, "that 1402 was occupied by Mrs. Nordica at one time. What would my friends think if I had the same room?" and the singer shrugged her shoulders in a scornful manner. Calvé is to sing in concert here next week.

On her way from Ann Arbor to-day a "great, big, horrid man" insisted on coming to Chicago with her. "He heard my name was Calvé," related the singer, "and came over to our apartment, and in such terrible French endeavored to say nice things to me. Do you know, I believe he must have been drinking cognac. He was very, very angry when the conductor made him go away. He frightened me for a few moments."

Calvé sided with the de Reskés in the Nordica row, but I fancy that she was superstitious about the number. She played a "gig" here a month ago and was unlucky in choosing 1402. Besides there might have been bugs.

She is peculiarly sensitive on the masculine question. If a man looks at her she gets the shivers and thinks he has designs on her life or her voice. She was afraid of a maniac here last season, but because a big man tried to say nice things to her in terrible French it is no proof that he was drinking cognac.

He was in all probability full of Ann Arbor bug juice and a virulent variety of whiskey it is!

Emma, Emma, you are always raising Cain!

Marguerite Sylvia is not engaged to young Gerald Du Maurier, the actor and son of the well-known author of *Trilby*. She says so herself.

That idiotic conglomerate of piety, hypocrisy and meddlesome humbugger known as the Law and Order League of Boston is at work again. For fear anyone might by any possibility enjoy himself or herself on a Sunday evening the Legislature of Massachusetts has passed a bill fixing \$5 fine upon persons attending so-called sacred concerts. The fact is, business is bad in the churches in these latter years of the century. The preaching business is played out. Young America wishes to be amused or instructed in an agreeable fashion, and a man talking cant in a hot church is not so agreeable as a glass of beer and a Strauss waltz. The ministry is trying the old compulsory racket again, but it won't work nowadays.

Art has the upper hand in the rough and tumble struggle of the last 1900 years, and art means to keep the upper hand. Boston is the fag end of civilization. Better revive the blue laws and forbid a man kissing his wife on Sun-

day, and perhaps a large percentage of the married population of New York will emigrate to Boston on Sundays.

Dailly, the famous comedian of the Gymnase and Variétés, who died recently in Paris, once took under his roof a poor old actor whose days on the stage were ended, and who had absolutely no means of support. The actor could not bear to be a burden on his friend. One morning it was found he had taken his life. "Poor fellow!" said Dailly, "poor fellow! So much amour propre, and so little savoir vivre!"

It is pleasing for the nation to learn that its Chief Executive would rather listen to Louisiana Lou than to all the Carmen and Faust a certain Signora Estrella Belifante could sing for him.

But there may be extenuating circumstances. Who is Signora Estrella Belifante, and how did she sing Carmen and Faust?

President McKinley may be a good thing, after all!

Alas, it is too late, Lily, too late!

Nearly all the men who worshiped you in your prime, Mrs. Langtry, are settled down, sedate men of families and your divorce comes too late for America. But I hear there is one young man of title who will gladly give you his name and wealth. Lily may be a bad actress, in fact she is a bad actress, but she is a clever manipulator of men, and that means success in this life; and who knows the next!

At all events she is free after many years of attempts to get rid of "Mr. Langtry." The divorce was secured at Lakeport, Cal., last week.

De Wolf Hopper laughs to scorn that he is seeking a divorce from his little Edna. More newspaper faking for you.

I hear that Charley, of New Orleans, has a capital company of French singers and I advise the daily papers not to sneer at his talk about visiting us next season. Don't forget that New Orleans is a musical city—that is it loves French music—and that a strong company once made a sensation up North nearly two decades ago. I remember the company well, and an excellent one it was.

The time is coming when the colored race—as it is called—will assert its rights under the equal rights law, and insist on sitting in the orchestras and parquets of our opera house and theatres. Two ladies of African descent were refused admission to the parquet of the Star Theatre last week and intend bringing suit for damages.

Curiously enough the play was *Uncle Tom's Cabin*!

Sydney Rosenfeld and Ludwig Englaender have written *A Round of Pleasure*, which is to see the light next Monday evening at the Knickerbocker Theatre.

Dan Leno returned to Europe last Wednesday on the St. Louis. As he made a pot of money here he of course loves us, and intends to return as soon as he gets a chance. He is the most stupid of all the recently imported entertainers, but as he is English he was accepted. At Weber & Fields' they would have egged him.

Lorimer Stoddard, who dramatized *Tess*, has written a comedy for the Frawley stock company, of San Francisco. Mr. Stoddard is one of our coming young men in the world of dramatic authorship.

Heinrich Conried, of the Irving Place Theatre, sailed last week for Europe. He made money with *Agnes Sorma*.

Theresa Vaughn and her brother, Joe Ott, will star next season.

Augustin Daly will be forced to open his London season at the Grand Theatre, Islington, as he cannot get his old house.

No wonder Henry Irving rejected George Bernard Shaw's Napoleonic play. Sir Henry was sadly "roasted" by Georgie as *Napoleon* in Madame Sans Gêne in the *Saturday Review*.

So Secret Service made a hit in London after all. The cables last Sunday report most favorably of the reception given to Mr. Gillette and Odette Tyler at the Adelphi last Saturday evening. The play was finely staged.

The Mysterious Mr. Bugle is still filling the Lyceum Theatre every night, and while it is rather a diaphanous farce, it is amusing and just the sort of amusement for warm weather. Annie Russell, Guy Standing and Joseph Holland still fill the principal parts, but the work of Edgar Norton and John Wooderson is good. The former plays most unobtrusively and artistically the part of a valet and the latter a burglar in a manner and accent that would have made his fame in Chimmie Fadden. Miss Russell is as finished as ever, and Mr. Joe Holland carries off the voluble and vociferous fun of his part.

The Mysterious Mr. Bugle will undoubtedly run into the heated season.



## The Playgoer.

'Twas the soul of Catulle Mendes,  
Faded and blond and fat,  
Wandered by night through Paris,  
Dreaming of this and that;  
It dreamed of gray Judea,  
Of Parsifal and gnomes,  
And passing the gates of Judith,  
It dreamed of—Augusta Holmes.  
Where the sad lights of Montmartre  
Shine, pitifully red,  
The soul of Catulle Mendes  
Paused waiting for the dead.  
And small pale girls came trooping  
With hot, incessant eyes,  
They beckoned and whimpered and nodded  
With laughter and little cries.  
And women of rose and amber  
Streamed past him like blown clouds,  
But the soul of Mendes shuddered,  
For the women walked in shrouds.  
All dead and damned they walked there—  
They were sand and wind and flame—  
And the soul of Mendes softened,  
And called them name by name.

It was strange there on Montmartre,  
(The lights morose and red),  
To hear the soul of Mendes  
Talk with the sheeted dead.

BELIEVE me, it was very strange. Hour after hour we had walked the silent streets, the streets immitigably gray. It was not Hugo's Paris—city of light—it was a sad Paris, a Paris neither splendid nor horrible, a Paris inert and monstrous under linen cloths of fog. We wandered. At my side, step for step, went the Soul of Catulle Mendes. It spread its arms abroad and cried aloud—to the winter air and the gray night. And the voice was as the voice of Job what time he sat upon a dunghill and scratched himself with a broken pot.

"I am old," cried the Soul of Mendes, "and faded and fat. For others are the songs that came unbidden, the gracile girls who were eager for kisses, the flowers and laughter of life! Ah! the old skies and the lust of life, men and the nostrils of women, the verses of Michael Angelo, lilies and the little breasts of Mary Magdalene, the music of silver flutes, the ankles of Herodias and the roses of Elizabeth of Hungary, the sighs of Cordelia and the sighs of Desdemona, the purple splendor of the robe of Marcus Aurelius and the robe of Louis of Bavaria. Oh! vale of Tempe, lake of Starnberg!—white swan of Lohengrin, lilies and candor and elohim, eternity!"

And when I was alone I said to myself: "Oh! the days when Mendes was the 'wickedest man in Paris' have passed forever. One can't be fat and wicked."

All that is left for him is a little flirting with the ghosts of old days, a little visionary mourning for dead sins and faded sensations. He is fat and old and the flagons of life reek with stale beer. Once it was otherwise; in those days when we were all younger, you and I as well as Catulle Mendes.

Then he was a poet.

He had long, golden hair and a blond beard, like a young Rabbi. He had youth and beauty and subtle talent. He was so sleek, so gentle, so bright and gay and cynical, this Catulle Mendes. He wrote rare rhymes, extatic, voluptuous, deliriously wicked—for there was in him a brutal streak of original sin; he wrote in strange metres, in old rhythms culled from Rousard; he wrote Lesbian sonnets, with interlacing rhymes; he foreshadowed the mysticism, obscure and Pagan, of the poets of to-day. He sang of kisses and breasts—always kisses, as one might read a bill of fare instead of dining!

One hears much of the decadents in the smug pamphlets of Gilder and other literary eunuchs. Catulle Mendes was the true decadent—as Kallimachos was, as Claudian and Ansonius. All the beauty of the formal, the external, was at his beck and call.

And this damned him—he sold his soul for the beautiful phrase. But what cleverness was his, immense, amazing diabolical!

He imitated Heine's little songs so perfectly that one might fancy one was reading the Intermezzo; he wrote Hesperus, and the voice was the voice of Catulle, the son of Tibulle Mendes, but the hands were those of Leconte de Lisle. He wrote Recits Epiques, and the thunder was that of Hugo, pealing grandiosely in the Legende des Siecles.

How completely he had the trick of literature!

He juggled so expertly that he almost persuaded one generation that literature was all sleight of hand. Have you read Pour Lire au Bain and Pour Lire au Couvent? Then you know him, full of science and artifice, with wise graces, a martyr to the sophisticated sensuality of phrase.

He was handsome in those days, with that blond, pathetic head of Christ—the irony of it!—and those calm, piercing eyes, the red, feminine mouth smiling contemptuously through the yellow beard. He had little Hebraic gestures; he was restless as a panther; he would stroke your coatsleeve as he whispered

in your ear Satanic things, witty, impossible, nocturnal things. It was Baudelaire, the professor emeritus of literary corruption, who said of him: "I love this young man—he has all the vices."

And now? Old and fat he walks the streets of Paris town and the ghosts of familiar girls accost him and chatter to him of ghostly energies and needs. Youth is dead, poetry is dead—he is Catulle Mendes, dramatic critic of *Le Journal*.

"By the way," said Catulle Mendes another night, "have you seen my new pantomime?"

"No," said I.

And yet I love Pierrot, this white symbol of disillusion—the soul of an unquiet age. So I went to the Folies Bergères.

The name of the pantomime was Chand d'Habits; Severin was the *Pierrot*, and the piece is now running in London; but I saw it two months ago in Paris. The story is very simple, as every pantomimic story should be. It was originally told by Théophile Gautier.

*Pierrot* wanders the streets, to a fro, a wan and desolate *Pierrot*. He is hungry for food, thirsty for wine and kisses. He throws his scarf over a lamppost and hangs himself. But even as the slight, white body swings there, the nocturnal crowd streams out of a restaurant near by. The gayest actress in all Paris waits a moment for her carriage. She sees the ghastly white *Pierrot*, rocking to and fro on its chin, in the lamplight. She screams and cuts it down and in a little while *Pierrot* comes to himself. And since—in the land of mimes—love is tickle o' the sere, she kisses his lips and loves him with all her soul. But her carriage waits—she bids him come to her house.

When he is left alone *Pierrot* looks at his shabby clothes and turns out his empty pockets. He is tempted to go back to the lamppost. At that moment he hears the far-off voice of an old Jew, crying "Chand d'Habits!" which is as though one should cry "Ol' clo'!"

"Ol' clo'! ol' clo'!"

*Pierrot* bargains with the old Jew; he selects a fine habit, Turkish and golden, with a shining sword. The old Jew will give no credit, and in a sudden lust for fine clothes *Pierrot* stabs him through the back. Then he stuffs the body away in a sewer hole and goes to meet his winsome love.

*Pierrot* enters the drawing room, gallant and gay. He takes the winsome girl in his arms. At that moment there rings a raucous cry, "Ol' clo'! ol' clo'!"

[Is it a symbol, oh, Catullus, son of Tibullus—the mystic voice, the horrible pursuit of conscience?]

*Pierrot* starts back; now here, now there (like the ghost in Hamlet), the voice cries to him. Nowhere may he find peace. At last in great despair he summons the ghost of the old Jew. Livid and stark, the thing comes up out of hell, crying—as one cries a menace, "Ol' clo'! ol' clo'!" The sword, driven through the back projects from the breast of the dead thing. And still with that cry of "Ol' clo'!" (the only spoken word in the pantomime) the old Jew takes *Pierrot* to this arms, to his breast, to the blade of the sword.

I should like to see Pilar-Morin (whom I love) play that part.

I see that Oscar Fingall O'Flahertie Wills Wilde is to be released from Reading prison to-morrow.



OSCAR WILDE,  
By H. de Toulouse-Lautrec.

He has "done 'is bit of 'ard." Two years was it not? And now he is to return to freedom—and literature? That is the main point. The *affaire* Wilde is almost as much a thing of the past as the Dilke scandal. If you ask anyone to-day who Dilke is, they will say, "Oh, Sir Charles Dilke? A most respectable Liberal; quite the best authority on Greater Britain and foreign affairs." I remember the last time I had the honor of being received by him, he put on a dignity that was almost disconcerting; yet it was only a few years ago that ribald urchins sang of

Charlie Dilke,  
He lost his milk  
Carryin' it 'ome to Chelsea.

Those who know London best say that society will not turn its back on Wilde. Already London booksellers are allowing his books to appear in the shop windows—of course they were always to be found in Bow street and High Holborn. The *Figaro*, which seems to be well informed, says:

"Wilde's intellect has rather profited than suffered with his bodily recuperation. From the day he was allowed access to the prison library his friends have continually enriched that department with precious books—the only manœuvre open to them, and unobjectionable, naturally, to the authorities. So that he, the one-time daintily supercilious touring aesthete, who on being shown through an American prison marveled at a convict reading Dante, marvels no longer. He understands the preference; and in a recent letter spoke of the sombre Italian as



the prisoner's true reading, who may hope one day to leave his Inferno. All of which may be pathetic or not, according to how one has been brought up."

I do not know that it is especially pathetic, and at all events, as far as the casual person is concerned, the main point is whether there is to be a revival of the Wilde book and the Wilde drama. I hear there is a project of reviving *An Ideal Husband*—exposed here at the Lyceum Theatre in March, 1895,—at one of the London theatres. I trust it will be done. Wilde's plays had style, distinction, the literary quality. They were not written in playwright's prose. They were good dramatic symptoms. I may be obtuse, but I fail to see what his moral character or personal habits had to do with them.

It is extremely rare to find an accord between talent and character. Balzac pointed out clearly that the faculties are not the *resumé* of the man. One does not refuse to read Florian's exquisite fables, simply because he was a swashbuckler, unduly fond of beating women. Nor has Mr. Richard Watson Gilder, by means of leading a virtuous life, been able to persuade people to read his poetry.

Wilde, who began by being artistic, was in the way of becoming a profitable and helpful dramatist. *An Ideal Husband* was an immense advance on *Lady Windermere's Fan*, and an advance in the right direction. It displayed rare gifts of observation, a feeling for the real, and scenic ability of a high order.

Wilde was amusing, interesting, stimulating; in these days when the drama is so soggy and poverty stricken it would be absurd to shut him out simply because he has been shut up.

An amateur performance of Milton's *Comus* was given at Helicon Hall, the residence of the Rev. John Craig, in Englewood, N. J., May 13. Both in England and in this country open-air performances of the masque have been given within recent years. The number of stage performances, however, have been very limited. It was first produced in 1634 at Ludlow Castle, before the Earl of Bridgewater, the principal performers being Lady Alice Egerton, Thomas Egerton and Lord Brocly. It was adapted for the theatre by Dr. Dalton, with music by Dr. Arne, and acted at Drury Lane, London, in 1738. John Philip Kemble played *Comus* with his sister. Thomas Abthorpe Cooper and Miss Taylor were the principals in the Drury Lane revival of 1833; Macready and Miss Helen Faucit revived the masque in 1844; *Comus* was also one of Phelps' revivals during his famous régime at Sadler's Wells.

Perhaps it has only a slight connection with playgoing—this is a vagrom column anyway—but I cannot neglect this opportunity of bidding a sad farewell to *The Lark*. It was a blithe and learned little publication which sang on the Western rim of the continent. It published two capital jokes—and therefore deserves immortality.

You remember the Purple Cow, do you not? It went something like this:

I never saw a Purple Cow,  
I never want to See One,  
But I will tell you Anyhow  
I'd rather see than Be One.

*The Lark* has gone the way of many joyous larks and in its last number it published this gentle valedictory:

Ah, yes, I wrote the Purple Cow,  
I'm sorry now I wrote it;  
But I can tell you Anyhow  
I'll kill you if you quote it.

The old-time manager, who was a genial, jovial, happy-go-lucky person: who lived high, drank deep and was not averse to speculation, seems to be passing away. Death gets him or the bankruptcy court. With him is passing the manager of the Daly type—the sort of manager that takes himself seriously, cants of "art" and gilds his ignorance with sham dignity.

The successful theatrical manager to-day is the man who is purely and essentially a business man. Probably this is not the ideal state of affairs. The ideal manager would be he who could maintain an equilibrium between art and business, but such ideal creatures—like the gogo bird—are rare.

It is interesting, however, to note the passing of the Abbey type and the decline of the Daly type of manager.

The actor-manager has never made himself at home in America. There is no prominent manager who knows even the elements of the craft of acting. The only plausible exception is Mr. Richard Mansfield, who is an exception to everything and (I am informed) takes exception to everybody. In the proper sense of the term Mr. Mansfield is not an actor-manager. Unquestionably he is an actor of rare attainments and of patent sincerities. I am glad to have an opportunity of writing this in *THE MUSICAL COURIER*. With all his eccentricities, his mannerisms, his affectations, his rigidities and contortions, Mr. Mansfield remains the one American actor who has craned himself into rightful eminence by the sincerity of his work, the strenuousness of his culture and the artistic honesty of his purpose. He is the one American actor who has dared to produce plays which were frankly opposed to the money making dramatic conventions of the day. He produced *Napoleon*, *Arms and the Man*, and *Rodion the Student*—none of them was more than a dramatic experiment—and in so doing he accomplished more for the drama than Daly has done in a quarter of a century, with his vapid "ameliorations" of Shakespeare and his petty thefts from the dust-bin of German farce.

Anyone who has made a serious and intelligent study of what passes for

the drama—God save the mark!—in America must have recognized the truth of this.

And yet Mr. Mansfield has no dominant position on the American stage, or on any stage. Why?

I fancy the trouble with Mr. Mansfield is that he is a querulous, quarrelling, unlicked cub.

He has never attained that gentle equilibrium between the artist and the business man. He has ideals. He has the pathetic intention of lifting acting to an equality with the other arts. He is guilty of the monstrous absurdity of imagining that he can make the business of purveying amusement a matter of serious and hopeful art. When you add to this that he is querulous, you have reasons enough for his failure as an actor-manager.

The London managers who have succeeded in managing theatres have been and are quite without this discordant personal quality. They are equable men. They know how many farthings go to a sixpence: Sir Henry Irving, Beerbohm Tree, Charles Wyndham, John Hare, Willard and others of that standing are men who have urbanity, a pretty taste for business, as well as histrionic ability.

It should be remembered, however, that conditions in London differ from those in New York. The actor-manager there has a clientèle of his own. It has come to him in the years of his struggle. It is faithful to him in his success. Mr. Mansfield fancied he might do the same thing in New York. But the New York public is neither affectionate nor conservative. It is almost Athenian in its liking for "new things." Upon the support of this variable public it is almost impossible to establish any lasting and conservative art. Mr. Mansfield has demonstrated it.

The *St. James' Budget*, in a pretty and complimentary paragraph, intimated that Miss Marion Terry was to marry the husband of her deceased sister. Miss Marion Terry sued and got £500 damage. This happened a month ago, and though it is rather late for comment—I was not here at the time, you know—still there are one or two comments I should like to make.

In the first place Miss Marion Terry seems to fancy that she is libelled by the statement that she was to succeed her sister as the wife of an estimable tradesman. To be sure, in England there is a law against marriage with a deceased wife's sister, and Miss Terry may have seen libel in the accusation that she might break this law. This may be the case. Still, Miss Terry must know that there are scores of such unions in Great Britain, and that in spite of the law they are recognized as quite honorable. In Canada, for instance, they are legal, as they are in that other portion of Greater Britain—Australia.

It would hardly seem possible that this was the sole cause of Miss Marion Terry's £500 indignation. Indeed, she frankly stated in cross-examination that she considered the "libel injurious to her professional character."

And pray, why was it injurious?

Had Miss Terry eloped with a statesman, an actor, a Johnny and a jockey, all in the same week, it would not have injured her "professional character." It would have helped. But the mere intimation that she is to marry a tradesman is injurious to her "professional character" to the extent of £500.

Really Miss Terry should not take her professional morality so seriously.

#### MRS. LANGTRY'S DIVORCE.

A DIVORCE was granted Mrs. Langtry by the Superior Court of California May 13. There was no opposition. The history of the case is thus given in the *Sun*:

Emilie Charlotte Le Breton, once called the "Jersey Lily," has made three efforts to secure a divorce from Edward Langtry. They separated about fourteen years ago, after having lived together about eleven years. Mrs. Langtry made her first effort to get a divorce when she made her début as an actress in this country. She then leased a cottage in San Francisco. In order to avoid publicity, acknowledgment of her intention to become a citizen of the United States was taken by a United States court clerk in her own house. Mr. Langtry's lawyers challenged the method by which she became a citizen, and it was decided by the court that she was not a citizen.

In September, 1895, she made another attempt in California, but her husband again defeated the attempt. In both of these suits abandonment and non-support were the grounds on which divorce was asked for. Her husband was cited to appear in the last suit in January of this year. He paid no attention to the citation, and announced that Mrs. Langtry was nothing to him.

Mrs. Langtry was one of the first of the "society actresses," and, it may be added, one of the best; for, after "acting" a half dozen seasons, she really attained some histrionic expertness. Her main success was due, however, to her physical attractions and her amours. Her last appearance was in *The Social Butterfly*, a play which failed at the Comedy Theatre in London three years ago. The play, written by Robert Buchanan, was supposed to be a sketch of the "Jersey Lily's" life. The *clou* of the piece was a scene where she appeared in undress and shocked society.

Since then she has done nothing in the histrionic line, except to announce that her diamonds had been stolen.

THE Wizard of the Nile, German adaptation by A. Newman, will have its opening performance to-night at Terrace Garden, the original Vienna company producing the operetta. The original scenery and costumes of Frank Daniels' company will be used, and the composer will conduct the opening performance.

This is the first time that an American work, which was produced in any foreign country after having been adapted for that country, returns to the country in the foreign garb and language to be reproduced here.





**Nahan Franko Sails.**—Nahan Franko, the violinist, sailed for Europe on Saturday.

**Also to Europe.**—Signor Perugini left for Europe today on the Paris. Mr. Lohse left for Bremen last Saturday on the Aller.

**Carlotta Desvignes Off for Europe.**—Miss Carlotta Desvignes, the contralto, sailed on last Saturday for Europe, where she will fulfill important summer engagements.

**Young People's Day Services at Dallas Baptist Church.**—Young people's day services were held at the First Baptist Church, of Dallas, Tex., on May 2. The musical program, which was most artistic and varied, was under the direction of Will A. Watkins, a prominent organist and musical director of Dallas.

**Rieck's Successful Tour with Heartsease Ended.**—Mr. Carl Rieck, tenor, who has just concluded a successful tour with the Henry Miller Company in Heartsease, has returned to New York to resume his studies. Mr. Rieck is a pupil of Frank G. Dossert, and is justly enthusiastic about his teacher.

Mr. Rieck has already booked a number of engagements for next season.

**Adelphi Choral Club.**—The Adelphi Choral Club, Alf Hallam director, gave its concert in Chickering Hall, singing miscellaneous part songs and Anderton's Wreck of the Hesperus. There is good material, and Mr. Hallam succeeded in bringing it out. Miss Elsie A. C. Van Dervoort, soprano, was applauded vigorously, and Mr. Abercrombie received his share, Mr. Hallam also contributing a baritone solo. He has been engaged as director of the Calvary M. E. Church choir, East Orange, N. J.

**Ethel I. Stewart at Manuscript Dinner.**—Miss Ethel Irene Stewart, a pupil of Mme. Luisa Cappiani, appeared at the manuscript dinner on April 29, when she sang the Caro Nome, from Rigoletto, with skill, sentiment and exquisite taste. She was twice vehemently recalled by the critical assembly of musicians, and she gave as encore a powerful sacred composition by Toronto, in which her piano effects and the deliciously pure quality of her voice were delightful. The religious encore was announced by Mr. Gerrit Smith, with the remark to the audience that "I hope it will not hurt you." Miss Stewart and her teacher, Madame Cappiani, received volumes of praise and congratulations on the singer's method and success.

**Flavie Van den Hende Successful and Busy.**—Flavie Van den Hende, the cellist, is busy and successful, as usual. She is engaged to play on May 16 at Madame Wissner's musicale, in the city; on May 19 at the German Club concert at Stapleton, N. Y.; on May 20 at the May concert in Troy, and on May 26 at the Brooklyn Institute concert. The following are from recent enthusiastic press notices of Madame Van den Hende's work:

Miss Van den Hende's technical ability and fine tone are most satisfactory, and she played with her customary taste and skill a romance by Mendelssohn and Popper's Arlequin.—*Brooklyn Times*, April 21.

Miss Van den Hende captured the audience by her handsome stage presence, and her work upon the violoncello surprised as well as charmed her hearers. She was warmly encored several times. She had no difficulty in producing exquisite tone and phrasing upon the instrument. Her execution was all that was expected and desired. Her numbers were from Mendelssohn, Popper and Thomé.—*Ithaca Daily News*, May 7.

One of the finest numbers on the program was the 'cello solo by Miss Flavie Van den Hende, accompanied on the piano by Professor Dahm-Petersen.—*Ithaca Daily Journal*, May 7.

**Verlet.**—A great triumph was Mlle. Verlet's at her recent appearance with the newly organized Fanny Mendelssohn Society, of Scranton, Pa. We append some of the criticisms of the press:

Beautiful Mlle. Verlet created a furore at her entrance, but it is difficult to describe the impression made by her lovely voice. Perhaps, with one exception, no soprano has ever been heard in concert here who excelled or even approached her in the rare charm of her tones. Limpid, pure and wonderfully sweet, without a shadow of tremolo, they rippled forth in her musical French like the happy carol of a bird. Her phrasing was flawless, and the delicacy of shading and delicious richness of timbre hold a marvelous fascination.—*The Scranton Republican*, May 11, 1897.

Mlle. Alice Verlet fully justified the extravagant expectations which many had held concerning her method and her voice. The former was simplicity in art and the latter a marvel. Both of the numbers which she sang on her first appearance, Helmund's The Kiss and Delibes' Les Filles de Cadix, were of the prevailing lightness of theme. Mlle. Verlet's charm of manner was an added effect to the completeness of her singing. Meyerbeer's difficult Shadow Song, from Dinorah, was sung by Mlle. Verlet, and this created the

greatest enthusiasm of the evening. To its difficulties Mlle. Verlet superimposed a higher climatic note and then sang the whole with as much ease and expression as though it were the simplest of ballads. Of course the house "rose at her," and of course an encore resulted.—*The Scranton Tribune*, May 11, 1897.

Mlle. Alice Verlet, when she first came forward, won every heart by her grace and charm of presence. Her clear, lovely voice, pure, delicate and true in every phrase and passage, in every run, trill and cadenza, and giving adequate expression to every change of feeling indicated by the words and music of her chosen selections, is one to linger long in memory. The impression she made in her first number, Meyer Helmund's The Kiss, was deepened by her perfect singing of Delibes' Les Filles de Cadix. The famous Shadow Song, from Dinorah, held her audience almost breathless while she sang, and the wonderful cadenza on its extreme high notes that had been looked for was given with such ease and grace that it seemed but natural to listen to—as natural as the high notes of the skylark, over which great poets have exhausted praise.—*The Scranton Truth*, May 11, 1897.

**Samuel Moyle Busy.**—This experienced singer and vocal teacher is fast becoming known throughout the United States, and has already several promising young singers who are qualifying themselves for the best church positions and public appearances next season. At the request of pupils from several distant States he will remain in the city most of the summer.

At the Jeanne Franko Trio concert in Steinway Hall recently Mr. Moyle sang a charming setting of Ich Liebe Dich, by Blumenthal (new), Max Spicker's Frühlingsstraum and Schubert's glorious song, Der Wanderer, the varying sentiments of all songs being so interpreted by him as to cause an enthusiastic recall, but encore was declined. Miss Emelie Moyle played the accompaniments most sympathetically.

**Evan Williams at the Albany Festival.**—Mr. Evan Williams, the popular tenor, scored a triumph at the Albany festival. Appended are local press notices:

The orchestral work was good, but it remained for Evan Williams and Ffrangcon-Davies to give the work the interpretation that only artists can convey. The intensity of feeling expressed by Mr. Williams in the final climax of part three won the higher praise, and it was several minutes before the applause subsided.

The third scene of the insurrection gave noble opportunity for the work of Mr. Ffrangcon-Davies as Ananias and Mr. Williams as Siegmund. The recitation and aria O Days of Grief and Desolation were given with a power and pathos, clearness of enunciation and splendor of tone which captivated the audience and scored Mr. Williams one of the successes of the evening.

**Recital at Broad Street Conservatory.**—This (Wednesday) evening, May 19, a recital by pupils of the Broad Street Conservatory of Music will be given in their concert hall, No. 1381 South Broad street, Philadelphia. A well varied program of much interest has been arranged, and includes piano, violin and vocal numbers from classic composers, Schubert, Liszt, Moszkowski, Haydn, Gounod and others. Miss Minnie Wright, who is studying piano with Mr. Gilbert R. Combs, and theory with Dr. Hugh A. Clarke, will play one of her own compositions, an inspiring polonaise, which has received much favorable criticism.

**Wilson Piano Recital at Broad Street Conservatory.**—Last week (Wednesday, May 12) a piano recital was given by Mr. P. K. Wilson, at the Broad Street Conservatory of Music, Philadelphia, where he is studying with Mr. Orem. He was very ably assisted by Master John de Angeli (pupil of Mr. Kearney), who gave the violin numbers.

The program was an especially interesting one, including selections of most difficult classic music, and Mr. Wilson proved himself quite equal to all the demands made on his musical resources. His manner is quiet, composed and free from all affectation, and he plays most musically.

**The Fiftieth Anniversary.**—To-morrow will be celebrated the fiftieth anniversary of the foundation of the Convent of the Sacred Heart, Manhattanville. Invitations have been accepted by many distinguished people, eight archbishops among the rest. An original play, written by one of the nuns, entitled Seed Time and Harvest, will be presented, for which Bruno Oscar Klein, the musical director of the institution, has written the music. It consists of eight numbers for soprano, alto, soli, female chorus and small orchestra. Spring Time, Harvest Chorus, Hymn to Our Lady of the Lily and the grand finale will be the most interesting of the set. The study hall has been turned into an amphitheatre, and the scenery and decorations are all exquisite. The affair promises to be a notable one.

**A Becker Musical.**—Mr. Gustav L. Becker gave the last of this season's series of his pupils' musicals, at his home studio, 70 West Ninety-fifth street, on Saturday morning, before the largest audience he has had this season. The subject was Living American Composers, and, like a previous musical with the same title, was made more interesting by the reading of letters from most of the composers represented.

The numbers for one and two pianos, which were well played by Mr. Becker's pupils, were by L. A. MacDowell, Mrs. H. H. A. Beach, Templeton Strong, Helen Hood, Frank Van der Stucken, Adele Lewing, S. G. Pratt, Henry Metzger, Wilson G. Smith, Henry K. Hadley, who was among the guests, and Otto Floersheim, Berlin correspondent of THE MUSICAL COURIER—an impromptu recently sent to Mr. Becker from abroad. The assisting artists were Miss Henrietta Wright, soprano, who sang two songs, It Was I, and My

Sweetest Lass, by Mr. Harry Alton Russell, accompanied by the composer, and Miss Lillian Morse, mezzo soprano, a pupil of Mr. Becker, who sang his song, At the Cradle, with violin obligato by Miss Dora Valesca Becker. The usual informal reception followed.

**John C. Dempsey at the Springfield Festival.**—The Springfield press speaks as follows of Mr. Dempsey's work at the local festival:

Mr. Dempsey, who took the part of the *High Priest* in Samson and Delilah, by Saint-Saëns, is a valuable addition to the festival forces. He has a true, clear voice of sufficient power, sings with intelligence and spirit, and his articulation and phrasing are noticeably good.—*Springfield Daily Republican*.

Mr. Dempsey as the *High Priest* was excellent. His voice is a telling baritone, and he was able to put the needed dramatic intensity into his work. The burden of his part is in the third act, where boasting worship and derisive cruelty are made to alternate, and this demand was fully met. Mr. Dempsey will be a good man for the managers to remember.—*Springfield Union*.

Mr. Dempsey, who sang the baritone part of the *High Priest*, is a favorite in works like The Elijah and The Creation. He has a flexible voice and sustains well his high notes, which are stumbling blocks to so many voices.—*Correspondent of the New York Sun*.

**Mary Louise Clary's Success in Bridgeport.**—"Agreed that she is the best singer the society has ever brought to this city." Under the above heading in the *Bridgeport Standard* of April 30 appeared the following notice of Miss Clary's recent appearance in that city, which is all the more noteworthy since nearly all of the very best singers in this country have recently been heard there:

The work of Miss Mary Louise Clary as *Delilah*, won the regard of the audience in her first recitative. This deepened into genuine enthusiasm as the concert progressed. It may be fairly said that the honors were easily hers, and were well earned. Her voice has the range of a dramatic soprano, with the contralto timbre, and with an unusual evenness of quality throughout. The beauty and richness of her lines were fully displayed in the solo O Love, of Thy Might, where she invokes the aid of the god of love in her attempt to recall to her power the wayward Samson.

Her intelligent comprehension and exquisite method were shown in the aria My Heart at Thy Dear Voice, as well as in the entire scene in which this occurs. She is by far the most clever, effective and satisfactory female vocalist that has been heard in the seven concerts of this society.

**Hans Kronold's Last Recital.**—Mr. Hans Kronold's last violoncello recital, given in Chickering Hall a few nights ago, had this program:

Concerto E minor, op 74	.....Lindner
.....	Mr. Hans Kronold.
Pensée d'Automne	.....Massenet
La Fiancée	.....Rene
Au Rognol	.....Pischoff
.....	Mrs. Antonia H. Sawyer.
Berceuse	.....Godard
Tarantelle	.....Popper
Canzonetta	.....Brandeis
Wienlied	.....Spielter
At the Fountain	.....Davidoff
.....	Mr. Hans Kronold.
Variations on a Welsh Air	.....
.....	Mr. William C. Carl.
Little Blue Pigeon	.....Fairlamb
This Would I Do	.....Chapman
Little Boy Blue	.....Joyce
.....	Mrs. Antonia H. Sawyer.
Rhapsodie Hongroise	.....Popper
.....	Mr. Hans Kronold.

A fair audience gathered, who were in tumultuously applauding mood. Encores ruled, or rather rained. Mrs. Sawyer sang as encore the Four Leaf Clover, and later, after the pretty Joyce song, had several recalls. Her charming appearance, fine low tones and distinct enunciation are known to all concert goers.

Mr. Kronold made a decided hit with the Popper Hungarian Rhapsodie, which is half a dozen Liszt rhapsodies rolled into one, closing with the same finish as in the Sixth Rhapsodie. Mr. Carl played some highly effective variations of his own on the Welsh national air, March of the Men of Harlech. In one of the variations, for pedals alone, his amazing technic caused general consternation. People leaned over, craning their necks from the gallery to see if that was really done with the feet. There was a whirlwind of applause, and Carl then played his variations on The Minstrel Boy. Again and again was he recalled, playing a second encore, but declining another.

**Margaret Bell's Recital.**—A song recital at Music Hall, Louisville, on May 14, given by Margaret Ward Bell, of that city, was the musical event of the week. The assistants were Miss Charlotte Tarrant, harp; Mr. George Selby, piano; Mr. John Surmann, violin, and Mr. Karl Schmidt, violoncello. *The Courier-Journal* says:

Mrs. Bell's selections were well calculated to display her fine voice to advantage. Her first two numbers, Time's Garden, by Thomas, and Handel's Dance Song, were charmingly sung. Her second group consisted of a Schumann song; Thy Beaming Eyes, by MacDowell; a brilliant bolero, by Dessauer, and a dainty little song entitled June, by Alecia Van Buren. Mrs. Bell's voice is of a most beautiful quality, rich, resonant and sympathetic, and she sings with true musical feeling.

Mr. Surmann played the well-known Mendelssohn andante for the violin with fine tone and effect. Mr. Schmidt's adagio, from Göttermann's concerto, was most artistically given, and the finely rendered harp solo of Miss Tarrant brought forth an enthusiastic recall, to which she responded by playing a Welsh air.

The concerted numbers were exceedingly enjoyable, and the fact that Mr. Selby was the pianist of the evening is assurance that that instrument was handled in a masterly manner. The program closed with Granier's Hosanna, sung with exquisite effect by Mrs. Bell, with accompaniment of piano, harp, violin and 'cello.



# THE MUSICAL COURIER.

ADVERTISERS IN THE MUSICAL COURIER TRADE EXTRA—EVERY SATURDAY.

ANDERSON & NEWTON PIANO CO.,  
Pianos,  
Van Wert, Ohio.

LEOPOLD AVISUS,  
Pianos,  
249 and 251 South Jefferson Street, Chicago, Ill.

THE AUTOHARP,  
Alfred Dolge & Son,  
New York City.

THE ÆOLIAN,  
18 West 23d Street, New York.

BEHR BROS. & CO.,  
Pianos,  
222 and 228 11th Avenue, New York.

BRAUMULLER CO.,  
Pianos,  
402 to 410 West 14th Street, New York.

GEO. BOTHNER,  
Piano Actions,  
135 and 137 Chrystie Street, New York.

THE BROCKPORT PIANO  
MFG CO.,  
Pianos,  
Brockport, N. Y.

GEO. P. BENT,  
Crown Pianos,  
Chicago, Ill.

D. H. BALDWIN & CO.,  
Baldwin Pianos, Ellington Pianos, Valley  
Gem Pianos, Hamilton Organs,  
Cincinnati, Ohio.

JULIUS BAUER & CO.,  
Pianos,  
225 to 228 Wabash Avenue, Chicago, Ill.

CLAUS & CO.,  
Chordephon,  
Leipzig, Germany.

CUNNINGHAM PIANO CO.,  
Pianos,  
Philadelphia, Pa.

CHICKERING & SONS,  
Pianos,  
Boston, Mass., and New York.

CHASE BROS. PIANO CO.,  
Pianos,  
Muskegon, Mich., and Chicago.

CHICAGO COTTAGE ORGAN CO.,  
Organs,  
Chicago, Ill.

COMSTOCK, CHENEY & CO.,  
Piano Keys, Actions and Hammers,  
Ivoryton, Conn.

CONOVER PIANO CO.,  
Pianos,  
215 to 221 Wabash Avenue, Chicago, Ill.

A. B. CHASE CO.,  
Pianos,  
Norwalk, Ohio.

ISAAC I. COLE & SON,  
Veneers and Fancy Woods,  
435 and 427 East 8th Street, New York.

DAVENPORT & TREACY CO.,  
Piano Plates and Hardware,  
Avenue D and 11th Street, New York.

ALFRED DOLGE & SON  
Piano Supplies, Hammers, &c.  
110 and 112 East 13th Street, New York.

DOLGEVILLE PIANO CASE CO.,  
Piano Cases,  
Dolgeville, N. Y.

DUNBAR & CO.,  
Pianos,  
511 and 513 East 13th Street, New York.

EVERETT PIANO CO.,  
Pianos,  
John Church Company, Factors,  
Boston, New York, Chicago, Cincinnati.

EMERSON PIANO CO.,  
Pianos,  
Boston, New York and Chicago.

FARRAND & VOTEY ORGAN CO.,  
Organs,  
Detroit, Mich.

CARL FISCHER,  
Musical Instruments,  
6 and 8 Fourth Avenue, New York.

J. & C. FISCHER,  
Pianos,  
417 to 433 West 28th Street, New York.

HAZELTON BROS.,  
Pianos,  
34 and 36 University Place, New York.

HAMMACHER, SCHLEMMER & CO.,  
Piano and Organ Materials,  
209 Bowery, New York.

HAMILTON S. GORDON,  
Pianos and Musical Merchandise,  
139 Fifth Avenue, New York.

HALLET & DAVIS CO.,  
Pianos,  
Boston, Mass.

JEWETT PIANO CO.,  
Pianos,  
Leominster, Mass.

L. JUHLING,  
Italian Strings,  
Dresden, Germany.

KRAKAUER BROS.,  
Pianos,  
159 and 161 East 19th Street, New York.

KRANICH & BACH,  
Pianos,  
233 and 235 East 12d Street, New York.

C. KURTZMANN & CO.,  
Pianos,  
225 to 226 Niagara Street, Buffalo, N. Y.

LYON & HEALY,  
Music and Musical Instruments and  
Musical Merchandise,  
Chicago, Ill.

ERNST ERICH LIEBMANN,  
Musical Instruments,  
Gera-Reusa, Germany.

H. LEHR & CO.,  
Pianos and Organs,  
Easton, Pa.

LUDWIG & CO.,  
Pianos,  
135th Street and S. Boulevard, New York City.

MILLER ORGAN CO.,  
Organs,  
Lebanon, Pa.

MARSHALL & WENDELL  
PIANO MFG. CO., LTD.,  
Pianos,  
Albany, N. Y.

MERRILL PIANO CO.,  
Pianos,  
118 Boylston Street, Boston, Mass.

McPHAIL PIANO CO.,  
Pianos,  
Thompson Music Co., 231 Wabash Avenue,  
Chicago, Ill.

THE MASON & RISCH  
VOCALION CO., LTD.,  
Vocalion Organs,  
10 East 16th Street, New York,  
and Worcester, Mass.

MALCOLM LOVE & CO.,  
Pianos,  
Waterloo, N. Y.

THE NEEDHAM PIANO  
AND ORGAN CO.,  
Pianos,  
University Place and 14th Street, New York.

NORRIS & HYDE,  
Transposing Pianos,  
2249 and 2251 Washington Street, Boston, Mass.

NEW ENGLAND PIANO CO.,  
Pianos,  
Boston, Mass.

PAINTER & EWING,  
Pianos,  
1105 and 1107 Spring Garden St., Philadelphia, Pa.

PEASE PIANO CO.,  
Pianos,  
316 to 322 West 43d Street, New York.

SAMUEL PIERCE,  
Organ Pipes,  
Reading, Mass.

POOLE PIANO CO.,  
Pianos,  
Boston, Mass.

C. REINWARTH,  
Pianoforte Strings,  
226 and 228 Second Avenue, New York.

F. RAMACCIOTTI,  
Piano Panels, Strings, &c.,  
162 and 164 West 27th Street, New York.

C. G. RÖDER,  
Music Engraving and Printing,  
Leipzig, Germany.

SCHLOBACH, MALKE &  
OBERLANDER,  
Music Boxes,  
Leipzig, Germany.

SOHMER & CO.,  
Pianos,  
149 and 155 East 14th Street, New York.

STORY & CLARK,  
Pianos and Organs,  
Canal and 16th Streets, Chicago, Ill.

STAIB PIANO ACTION MFG. CO.,  
Piano Actions,  
134th Street and Brook Avenue, New York.

STRAUCH BROS.,  
Piano Actions, Keys and Hammers,  
22 Tenth Avenue, New York.

SMITH & BARNES PIANO CO.,  
Pianos,  
471 Clybourn Avenue, Chicago, Ill.

G. W. SEAVERN, SON & CO.,  
Piano Actions,  
113 Broadway, Cambridgeport, Mass.

SPIES PIANO MFG. CO.,  
Pianos,  
Southern Boulevard and 133d Street, New York.

STEGE & CO.,  
Pianos,  
Jackson and Wabash Avenues, Chicago, Ill.

SINGER PIANO CO.,  
Pianos,  
235 Wabash Avenue, Chicago, Ill.

STRICH & ZEIDLER,  
Pianos,  
134th Street and Brook Avenue, New York.

STEINWAY & SONS,  
Pianos,  
Steinway Hall, New York.

STANDARD ACTION CO.,  
Piano Actions,  
Cambridgeport, Mass.

STERLING CO.,  
Pianos,  
Derby, Conn.

B. SHONINGER CO.,  
Pianos,  
New Haven, Conn.

THE STARR PIANO CO.,  
Pianos,  
Richmond, Ind.

ADAM SCHAAF,  
Pianos,  
276 W. Madison Street, Chicago, Ill.

A. H. STUART & CO.,  
Pianos,  
107 West Canton Street, Boston, Mass.

SCHAEFFER PIANO CO.,  
Pianos,  
Wabash Avenue, cor. Jackson, Chicago, Ill.

GEO. STECK & CO.,  
Pianos,  
11 East 14th Street, New York.

R. W. TANNER & SON,  
Piano and Organ Hardware,  
Dolgeville, N. Y.

VOSE & SONS PIANO CO.,  
Pianos,  
Boston, Mass.

WEGMAN PIANO CO.,  
Pianos,  
Auburn, N. Y.

WESSELL, NICKEL & GROSS,  
Piano Actions,  
457 West 45th Street, New York.

WESER BROS.,  
Pianos,  
424 to 428 West 43d Street, New York.

WEBER-WHEELOCK CO.,  
Pianos,  
Fifth Avenue and 16th Street, New York.

WATERLOO ORGAN CO.,  
Organs,  
Waterloo, N. Y.

WEAVER ORGAN AND PIANO CO.,  
Organs,  
York, Pa.

WASLE & CO.,  
Piano Actions,  
175 and 177 Hester Street, New York.

O. WISSNER,  
Pianos,  
Brooklyn, New York, Chicago, Jersey City and  
Newark.

**KRAKAUER BROS.**  
**PIANOS.**

Factory and Office: 159-161 E. 126th Street, New York. | Warerooms: 115-117 E. 14th Street, New York.

**Hazelton Brothers**  
**PIANOS.**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



# STEINWAY WEBER Grand and Upright PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL.**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**  
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

**Cincinnati Conservatory of Music,**  
(ESTABLISHED 1867.)  
Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

**BRANCHES TAUGHT.**

Pianoforte, Voice Culture, Pipe Organ, Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the School Year and Summer Term.

Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For Catalogues address

Miss CLARA BAUR,  
Fourth and Lawrence Streets.  
Cincinnati, Ohio.

**ROYAL CONSERVATORY OF MUSIC,**  
At SONDRSHAUSEN (THURINGIA, GERMANY).

Vocal and Operatic School. String and Wind Instruments—Piano, Organ, Orchestra, Theory and Conducting School. Twenty-three teachers. Complete education for the calling of a performer as well as of teacher. Many Americans (one-fifth of the number of pupils) in the Conservatory. Prospectus and school report to be had free of charge from the Secretary's office.

Director: Court Conductor Prof. Schroeder.

**Royal Conservatory of Music (also Operatic and Dramatic High School),**  
DRESDEN, GERMANY.

Thirty-eighth year 47 different branches taught. Last year, 780 pupils. 88 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Prof. Schmale Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist, Fahrman, Music Director Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grütz-macher; for Vocal Culture, Iffert, Präul, von Kotzebue, Mann, Chamber Singer Miss Agl, Organi Ronnuberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Seiff-Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through

Prof. EUGEN KRANTZ, Director.

Established 1848.

**C. G. RÖDER,**

LEIPSI, Germany,  
Music Engraving and  
Printing,  
Lithography and  
Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**

Specimens of Printing Title Samples and Price List free on application.



The distinguishing characteristic of the WEBER PIANO is its

**Sympathetic Tone;**

that is because it is constructed from the *Musician's Standpoint*.

**WAREROOMS:**

Fifth Avenue, cor. 16th Street, New York.

258-260 Wabash Avenue, Chicago.

511 Wood Street, Pittsburg.

**The Stern Conservatory of Music.** Founded 1850.

Professor GUSTAV HOLLAENDER, Director. 20 WILHELMSTRASSE, BERLIN, S. W. CONSERVATORY: Development in all branches of Music. OPERATIC SCHOOL: Complete Training for the Stage. ORCHESTRA SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special Training for Teachers. CHORUS SCHOOL. ELEMENTARY PIANO and VIOLIN SCHOOL.

Principals—Frau Prof. SELMA NICKLASS-KEMPNER, ADOLF SCHULZE (Vocal), Prof. FRIEDRICH GERNSHEIM, Representing Director; LUDWIG BUSLER (Composition, Theory, Musical History), FELIX DREYSSCHOCK, ALBERT EIBENSCHUTZ, Prof. HEINRICH EHRLICH, Prof. FRIEDRICH GERNSHEIM, A. PAPERDICK, C. SCHULZ-SCHWIERIN, ALFRED SORMANN, E. E. TAUBERT, L. C. WOLF (Piano); FR. POENITZ (Harp, Harmonium); OTTO DIENEL, Royal Musical Director (Organ); Prof. GUSTAV HOLLAENDER, WILL NICKING (Violin); ANTON HEKKING, (Cello), &c., &c.

Charges: From 125 Marks (\$30) up to 300 Marks (\$125) Annually. Prospectuses may be obtained through the Conservatory.

Pupils received at any time. Consultation hours from 11 A. M. to 1 P. M. On September 1, 1896, the 'cello virtuoso ANTON HEKKING entered the staff of teachers of the Conservatory.

**EICHELBERG'S CONSERVATORY OF MUSIC.**

Directors: Edgar Munzinger, Ernst Baeker.

BERLIN, W., Charlottenstrasse 28 and Marburgerstrasse 8.

Perfect education in all branches of music. (Operatic School). Principal Teachers: Frau MATHILDE MALLINGER, Royal Prussian Chamber Singer; Frau ADELIN HERMS-SANDOW, Concert Singer; Frl. MARG. LÜDECKE, Opera Singer; Herr W. SEIDEMANN, Opera Singer (Vocal), Herr CONRAD ANSORGE, EDGAR MUNZINGER, ERNST BAEKER, ERNST FERRIER (Piano), Herr Prof. HEINR. HOFMANN (Composition). Herr Concertmaster HAGEMEISTER, GEHWALD, Royal Chamber Musician (Violin). Herr W. WEGENER, Conductor at the Royal Opera (Operatic Ensemble and Study of Roles). Herr Courtactor V. KÜHNS (Declamation). Herr Musikdirector DIENEL (Organ). The Summer semester begins April 1, 1897. Entrance at any time. Prospectus in all music stores and at the Conservatory, free of charge. Hours for calling from 11 A. M. to 1 P. M. and from 5 to 6 P. M.

**CONSERVATORY KLINDWORTH-SCHARWENKA,**

BERLIN, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Dr. Hugo Goldschmidt.

ARTISTIC ADVISER: Prof. Karl Klindworth.

PRINCIPAL TEACHERS—Miss Lina Beck, Dr. H. Goldschmidt (Vocal Art); Klindworth Scharwenka, Dr. Jedliczka, W. Leipholz, W. Berger, Mayer-Mahr, Vienna da Motter Miss E. Jeppe (Piano); Florian Zajic, Marc Grünberg, Mrs. Scharwenka (Violin); Scharwenka, Loewengard, Pretzel. (Theory); Grunicke (Organ); Lessmann (Piano Pedagogics).

Applications can be made daily from 4 to 6. Prospectus gratis on demand from the directors. Lessons given to beginners and up to the finish for concert appearance. Tuition fees from 120 marks (\$30.00) up to 450 marks (\$112.50) annually.



**"Adler"**

is the latest novelty in Music Boxes with steel combs and INTERCHANGEABLE METAL DISKS,

Simplest Construction,  
Round, Full, Soft Tone.  
Extensive Repertory.

"Adler," on account of these advantages, is the instrument of the present and the future for the American market.



SCHLOBACH, MALKE & OBERLANDER,  
LEIPZIG-GOHLIS, GERMANY.

**Covered Strings.**

Also reliable tested Strings. Warranted for quality of tone and durability, all my own production.

Also Genuine Italian Strings. Manufacturer of Strings.

F. JUHLING,  
Dresden, Germany.



**CLARINETS and FLUTES,** BOHEM SYSTEM,  
Furnished at cheap prices by  
G. ULLMANN, Adorf, in Saxony, GERMANY.  
Catalogue gratis.





of

dm

50.

S. W.  
plete  
ents),  
and

DRICH  
ELIX  
APEN-  
ENITZ  
EDER,

P. M.  
of the

IC.

Fran  
dow.  
ocal),  
Prof.  
mber  
study  
The  
at the

A,

char-  
no);  
etzel.

and

NY.

ny,  
NY.